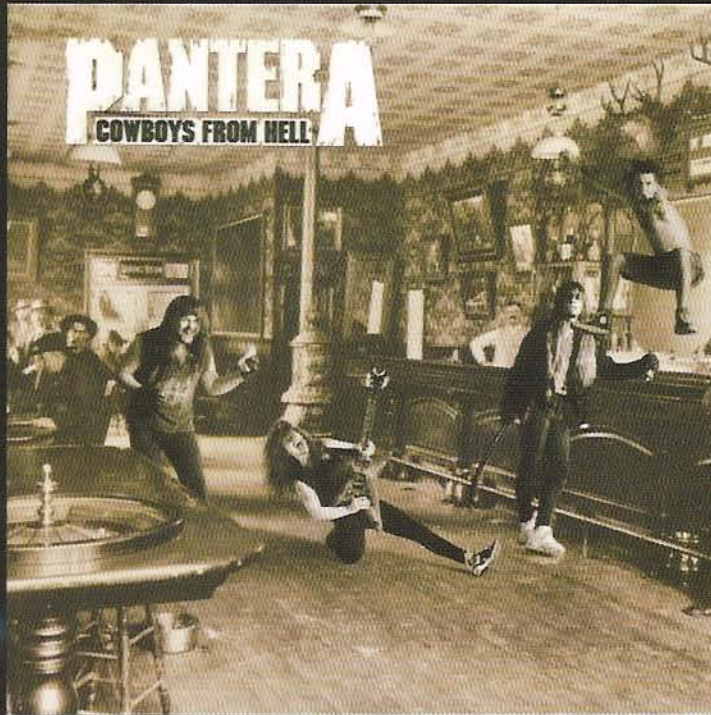


AUTHENTIC GUITAR TAB EDITION

# PANTERA

## COWBOYS FROM HELL



PARENTAL  
ADVISORY  
EXPLICIT LYRICS





# CONTENTS

FOREWORD .....	3
COWBOYS FROM HELL .....	44
PRIMAL CONCRETE SLEDGE .....	98
PSYCHO HOLIDAY .....	116
HERESY .....	76
CEMETERY GATES .....	30
DOMINATION .....	54
SHATTERED .....	105
CLASH WITH REALITY .....	19
MEDICINE MAN .....	86
MESSAGE IN BLOOD .....	65
THE SLEEP .....	124
THE ART OF SHREDDING .....	8



# FOREWORD

## COWBOYS FROM HELL

When Atco Records unleashed Pantera's aptly named *Cowboys from Hell* album on the unsuspecting metal-loving public in 1990, it may have been the band's major label debut, but it certainly wasn't their first release. In fact, the Texan outfit had released no fewer than four albums prior to this one—all on their own label. That said, *Cowboys from Hell* was the first opportunity the world at large got to hear the band and also the first one that featured the fearsome, metallic beast into which Pantera had evolved.

From the hypnotically catchy yet, heavy, opening riff of the album's title track, to the explosive finale of the aptly named "The Art of Shredding," it was immediately obvious that Pantera was no ordinary band and their guitarist—then going by the handle "Diamond Darrell"—was no run-of-the-mill metal guitarist. Both were clearly destined for greatness, and it didn't take long for that prophecy to come to pass. By the mid-'90s, Pantera were rightly being hailed as the greatest metal band of their generation, and Dimebag Darrell (yep, his nickname evolved!) was rightfully considered by many as being the most significant and influential metal guitarist to have emerged since Edward Van Halen—a player who had a profound influence on Dime. *"His raw spontaneity always lights me up,"* Dime once told me. *"He made me look at the instrument in a different way, man. He made me look at it as a tool you can screw around with rather than something you should always play very carefully and precisely. He proved technical playing can still be aggressive."*

*Cowboys from Hell* is packed full of the unique mix of musical skills and ingredients that made both the band and their axeman world famous, and also caused them to have a profound influence on all who followed in their trail-blazing wake—and, if truth be told (and admitted!) on many that went before them too. Let's take a quick look at some of them...

## Rhythm 'n' Bruise

*Cowboys from Hell* is a testament to the importance of having great riffs, great arrangements, and killer rhythm chops. It is also proof perfect of the incredibly tight, subconscious rhythmic bond that existed between Dime and his brother Vinnie Paul, Pantera's drummer extraordinaire. *"Well balanced players rip on rhythm as well as lead,"* Dime attests. *"As far as I'm concerned, it's no good being able to wail out smokin' leads if your rhythm chops hug! [Note: "hug" is Dimebonics for "suck" or "stink"!] I've been into rhythm playing since day one, and a lot of that has to do with having a brother who kicks ass on drums. I grew up jamming with Vinnie, and he definitely taught me the importance of timing and playing tight—and that, along with some great chops, is what rhythm playing is all about."*

Of course, great rhythm chops without great riffs are of no value—enter Dime the riff writer from hell. "Like another of his idols, Black Sabbath's Tony Iommi, Dime had the ability to pen riffs that were heavy, memorable, and, dare I say it, melodic, albeit in a twisted sense! From the infectious E minor blues scale riff that is "Cowboys from Hell" (Figure 1) to the disturbing, chromatic descent that opens "Message in Blood," (Figure 2) Dime's riffs are instantly unforgettable.

Figure 1





# The Art of Shredding

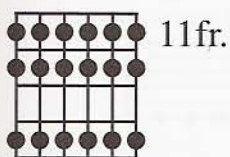
This entire book could easily be dedicated to the dissection of Dime's lead-playing brilliance! While processing the chops to blaze at the speed of light, like many of his heroes—including Edward Van Halen, Randy Rhoads, Ace Frehley, and Billy Gibbons—Dime instinctively knew when to slow it down and let a handful of well-chosen, well-placed notes do the talking. His restrained, yet remarkably musical openings to his solos in "Cowboys from Hell" and "Cemetery Gates" illustrate this ability to the tee. *"I hate guys who play fast leads all the time just because they can,"* Dime once remarked. *"C'mon, slow down and play some notes that count, dude. Hell, I'll take one note over a million any day! Play that one note with heart, feel, and guts, and then let that sucker sing, just like Billy Gibbons does. Hey, don't get me wrong, I love wailing out leads as much as the next guy BUT only if it complements the track. To me, playing what works best for the song is much more impressive than trying to impress other guitarists by jerking off all over the neck or showing off your new three-handed guitar technique. Tone and feel are much more important."*

When Dime feels the time is right to shred though, boy, does he, and "Cowboys from Hell" is a great showcase of his remarkable abilities in this area. His use of wide stretches and legato (hammer-ons and pull-offs) to create lightning-fast runs while flowing like fluid is world class, as is his note choice, deft use of pinch-harmonics, and superbly controlled, emotive employment of wide bends and vibrato. The inspiration for the wide, fretboard-hand stretches he often does came from Eddie Van Halen: *"I kept seeing pictures in Guitar World of him doing big-assed, left-hand finger stretches, and that inspired me to start dicking around with wide-stretch ideas of my own. Another thing I learned from studying those pictures was the importance of my little finger. It's there, so use it—it definitely gives you more reach."*

Another trademark Van Halen trait Dime uses to great effect are symmetrical runs, namely employing the same exact fingering pattern on each string during a run. Figure 5, a run similar to one used near the start of his "Cowboys from Hell" solo, is a perfect illustration of this idea in action. Figure 6 shows a fretboard diagram of the symmetrical fingering used in this lick.

Figure 5

Figure 6



I'll let Dime explain how he came up with the above: *"How I came up with this ascending passage was real simple. I was messing around with a wide-stretch lick on the low E string [marked as 'initial lick' in Figure 5] and figured, hey, let's see what happens if I take this pattern right across the neck and end on the high E string. I tried it, it sounded cool as shit, and so I used it in my 'Cowboys...' lead. I have absolutely no clue what's happening scale-wise—to me it's just a ripping E minor run that works. I'm into futzing around with symmetrical runs in a major way."*



## Harmonic Screams

Perhaps one of Dime's most celebrated techniques is his penchant for using his whammy bar to make natural harmonics literally scream. The first time most of the world heard this was at the end of "Cemetery Gates," where Dime used this technique to duplicate vocalist Phil Anselmo's emotional screams with uncanny accuracy. How does he do this? Once again, I'll let Dime explain: *"I stumbled upon harmonic squeals when I was dicking around one day. A lot of people think I use a harmonizer or a [Digitech] Whammy pedal to do them, but I don't: all I use is my bar and some natural harmonics. To make a harmonic scream, I first dump my Floyd Rose [locking whammy bar system] real quick, hit a harmonic with my left hand while the string is still flapping, and then use the bar to pull it up to the pitch I want. If this sounds complex to you, don't skitz...it's actually a pretty simple thing to do once you've got the technique down. Here's the idea broken down into four easy steps:*

**Step 1:** Flick the string you want to hit the harmonic on with your left (fretboard) hand.

**Step 2:** Dump the bar down.

**Step 3:** Lightly tap the harmonic you want with a left-hand finger.

**Step 4:** Let the whammy bar come back up real smoothly—so the harmonic squeals like a pig!"

This said, to make matters a little more complex...

1. Dime often does this with those hard-to-hit harmonics that reside between the frets—like the one that can be found about  $\frac{1}{4}$  of the way between the second and third frets on the G string. It's hard to find and needs a lot of distortion to coax out, but when you catch it right, boy does it squeal beautifully! A perfect way to get used to locating those "in-between the frets" harmonics is to master the intro to "Heresy" (Figure 7), which is 100 percent constructed from natural harmonics and includes two of those hard-to-hit ones.

Figure 7

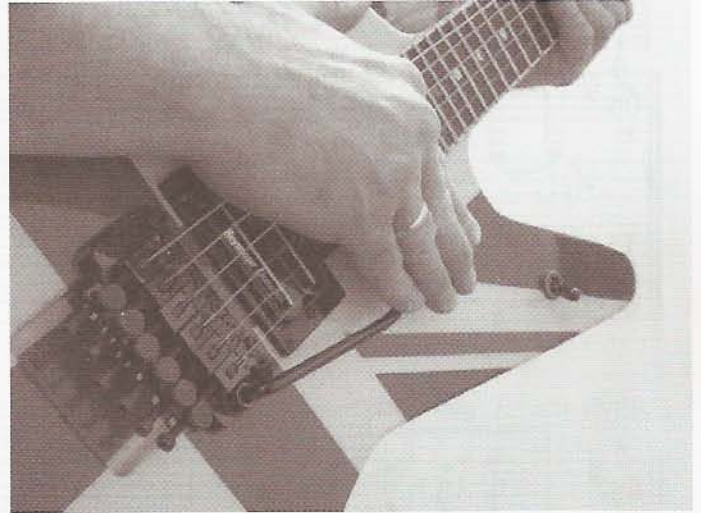


2. Dime often pulls harmonics past their regular pitch—a move that requires fine control over the whammy bar and also calls on you to use your ears as well as your hands to hit the note(s) you're aiming for. To help control this with precision, here's what Darrell does: *"I've found that with the bar aiming towards the back of the guitar [Photo A], I can more accurately get to the note I'm aiming for because I have to push the bar down to get there—think about it! But whenever I'm aiming for a gut-wrenching squeal, I go for it with the bar facing the front [Photo B]. There's a different feel to both, so experiment and find which works best for you. Backward or forward? The choice is yours."*

Photo A



Photo B



The book you are holding was painstakingly and meticulously transcribed by one of the industry's finest and most respective purveyors of this art—Danny Begelman. That said, guitar playing is a deeply personal thing, and the interpretation of another player's work is, and will always be subjective—unless the artist whose work is under the microscope is intimately involved in the process. And, as we all know, sadly that wasn't possible in this case, as Dime is regrettably no longer with us...I know for a fact that if he was, though, he would've poured over every single note! So, while Danny's incredible work serves as the ultimate road map, if you hear something differently or feel more comfortable playing the same notes in a different place on the neck, then go for it! As Dime once said, *"...remember, it's all good, everything goes and there ain't no rules or boundaries. So get off! Tear it a new ass, tear it hard, rip gaping holes in it! Make tracks, leave marks!"*

R.I.P. Dime. Your music, mayhem, mirth, memory and inspiration live on...and always will.

Nick "Hitchcock" Bowcott, July 2007



# THE ART OF SHREDDING

Moderately ♩ = 140

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums

Bass Gtr.

Bass gtr. cont. simile

F5 E5 Eb5

Elec. Gtr. 1 (w/dist.)

f P.M. --i

P.M. --i

pick slide

F5 E5 Eb5

F5 E5 Eb5

15<sup>ma</sup>

Elec. Gtr. 2 (w/dist.)

P.M. --i

P.M. --i

harm. f

F#5

P.M. -----i

A.H. -----i

P.M. -----i

B5

P.M. throughout



19 F#5

23 B5

27 C#5 A/C# C#5 A/C#

**Faster** ♩ = 232

Bass & Drums tacet

*Play 4 times*

E5

**Rhy. Fig. 1**

Bass & drums enter

**w/Rhy. Fig. 1** (Elec. Gtr. 2) 3 times

E5

33



39 **B $\flat$ 5** **Elec. Gtr. 2** **B5** **B $\flat$ 5** **G5**

TAB

3 4 5 6 7 8 9 10

## Verse 1:

41 **E5** **G#5**

Un-i - ty is a rare thing. Blind eyes of so - ci - e - ty bring

**Rhy. Fig. 2**

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

45 **E5** **B $\flat$ 5** **B5** **B $\flat$ 5** **B5**

the cat-e-go-ry of mi-nor-i - ty, now what are we sup - posed to be?

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

49 **E5** **G#5**

Born free to be pow - er - less to change the world

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21



53 E5 B $\flat$ 5 B5 B $\flat$ 5

with our lives in the hands of mad - men. \_\_\_\_\_ Yow! \_\_\_\_\_

end Rhy. Fig. 2

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 3 1 3 4 4 3 12

## Interlude:

57 E5 Rhy. Fig. 3 end Rhy. Fig. 3

P.M. - - P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. P.M. - - P.M. P.M.

TAB

0 0 5 3 0 0 0 5 0 5 0 0 6 0 8 7 6 5 0 0 5 3 0 0 5 0 5 0 6 7 7 6 6 4

61 B5/F#

TAB

4 2 2

## Verse 2:

w/Rhy. Fig. 2 (Elec. Gtr. 2)

64 E5 G#5

Now in times when so - ci - e - ty needs us this is where the sin be - gins.

68 E5 B $\flat$ 5 B5 B $\flat$ 5 B5

We're a-ware they're go-ing to free us, rage from our hearts with - in.



72 E5 G#5

Born of this world, which is a liv - ing hell.

76 E5 Bb5 B5 Bb5

But we'll be clos - er to heav - en. So

### Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

80 E5

now, this is the art to shred...

84

it's on - ly e - mo - tion.

88

this is the art to shred...

92

it's on - ly e - mo - tion.

### Interlude:

96 E5

### Elec. Gtr. 2

P.M. throughout

TAB



100

TAB

7 7 7 6 7 5 | 7 6 5 6 7 5 | 7 7 7 6 7 5 | 7 6 5 6 7 5

104

E5 Eb5 E5 Eb5 E5 Eb5 E5 Eb5 E5 Eb5 D5

TAB

9 8 7 6 | 9 8 7 6 | 9 8 7 6 | 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 | 9 8 7 6 | 9 8 7 6 | 8 7 6 5

107

E5 Eb5 E5 Eb5 E5 Eb5

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 9 8 7 6 | 9 8 7 6 | 9 8 7 6 | 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

110

E5 Eb5 E5 Eb5 D5

TAB

9 8 7 6 | 9 8 7 6 | 8 7 6 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Half time ♩ = 116

112

Bb5 E5 Bb5 F5

P.M. ----- P.M. -----

TAB

3 1 0 | 3 1 0 | 3 2 0 | 2 2 2 2 2 2 2 2 | 3 1 0 | 3 1 0 | 3 1 1 | 3 3 3 3 3 3 3 3



116

G5 F#5 F5 Bb5 E5

P.M. - - - - - P.M. - P.M. - - -

TAB

3 0 3 0 3 5 5 5 5 5 5 4 4 4 3 3 3 3 3 3 3 1 0 1 0 3 2

120

Bb5

F5

P.M. - - - - -

P.M. - - - - -

TAB

2 2 2 2 2 2 3 1 0 3 1 0 3 1 3 3 3 3 3 3 3 3

0 0 0 0 0 0 1 0 1 0 1 1 1 1 1 1 1 1 1 1 1 1

123

G5 F#5 F5 Ab5 8va-----

Shred!

*pick slide* *pick slide*

TAB

3 0 3 0 3 5 4 3 3 6 4

**Dbl. time** ♩ = 232

[illegible]



131 A♭5 G♭5 A♭5 E5 G♭5

TAB

135 A♭5 G♭5 G5 G♭5 F5 E5 E♭5 D5 C5

Elec. Gtr. 3 (w/dist.) *f* 8va--

TAB

Elec. Gtr. 2

P.M. -----

TAB

### Guitar Solo:

\* C5  
(8va)

Elec. Gtr. 2 tacet

A5

C5

139

TAB

w/trem. bar

TAB

\*Chords implied by bass gtr.



143 (8va) A5 C5

TAB: 22 22 22 22 22 20 22 20 22 21 20 21 (21) (21) (21) 19

147 (8va) A5 D5

TAB: 17 20 17 17 17 17 20 17 17 17 17 17 13 17 13 14

Elec. Gtr. 2

TAB: 7 5

151 (8va) E5 F5 G5 A5 D5

TAB: 20 17 20 17 19 15 18 15 17 13 17 13 15 12 16 12 16 15 13 14 15 13 14 22

w/trem. bar

TAB: 9 7 10 8 12 10 14 12 7 5



155

E5 F5 G5 A5 G5 A5 D5

(8<sup>va</sup>)

TAB

10 6 10 6 15 12 15 12 22 (22)

TAB

9 7 10 8 12 10 14 12 14 12 14 12 14 12 14 7 5

159

E5 F5 G5 A5 D5

(8<sup>va</sup>)

A.H. ----- 1

1 1/2

TAB

15 12 15 12 20 15 20 15 22 (22) 5 8

TAB

9 7 10 8 12 10 14 12 7 5

163

E5 F5 G5 B5 C5 D5 D#5

TAB

7 10 8 11 10 13 7 10 8 11 10 13 11 14

TAB

9 7 10 8 12 10 4 2 5 3 7 5 8 6



w/Rhy. Fig. 3 (Elec. Gtr. 2)

167 E5

So

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

171 E5

now, this is the art\_\_\_\_\_ to shred....

175

it's on - ly e - mo - tion.

179

this is the art\_\_\_\_\_ to shred....

183

it's on - ly e - mo - tion.

Outro:

187 E5

187 Elec. Gtr. 2

P.M.-----

TAB

190

Right!

(P.M.)-----

TAB

# CLASH WITH REALITY

Moderately ♩ = 86

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

A♭5

Elec. Gtr. 1 (w/dist.)

Drums

*f*

T  
A  
B

2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 2 5 4 2 3 4 5 4 2

T  
A  
B

2 4 2 4 2 4 2 4 2 5 4 2 6 4 6 4 6 5 4 1/2 (4) 2 2 4 2 4 2 4 2 4 2 5 4 2

D5

T  
A  
B

5 4 2 2 5 4 2 3 4 5 4 2 2 4 2 4 2 4 2 4 2 5 4 2 6 4 6 4 6 5 7 7 7 7 5 5

Drums play dbl.-time feel

10

A♭5

P.M. -----

T  
A  
B

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2 5 5 4 2 2 2 5 5 4 2 3 3 4 4 5 4 2



12

(P.M.) -----

D5

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

6 4 6 4 6 4 6 5 5 5

Drums end dbl.-time feel

14

Ab5 Gb5 G5 D5 Ab5

TAB

6 6 4 7 6 4 7 6 4 7 7 7 6 6 4 6 4 6 4 6 4 6 5 5

4 2 2 3 3 5 5 4

18

N.C. Ab5

A.H. -----

TAB

6 6 4 4 6 6 4 4 6 6 7 7 4 4

4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6

2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4

21

A(b5,β) D5

TAB

4 6 4 6 4 6 4 6 4 6 7 7 7 7 7 7 7 7

2 4 2 4 2 4 2 4 2 4 5 5 5 5 5 5 5 5

## Verse:

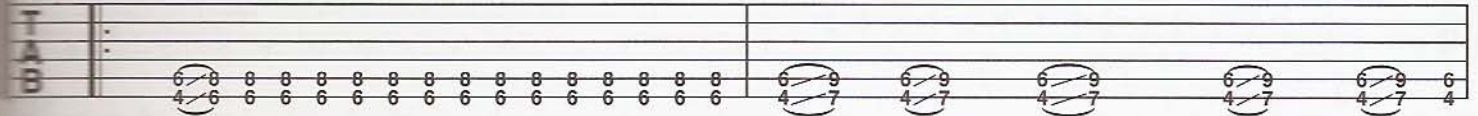
B♭5



1. Some - times \_\_\_\_\_ I know I feel un - touch - a - ble.\_\_\_\_  
 (2.) rel - e - vant theme, \_\_\_\_\_ a sit - u - a - tion and there's noth - ing but right.\_\_\_\_



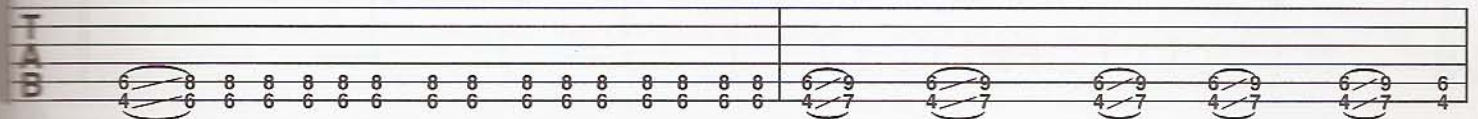
P.M. -----



Drown - ing in life, caught up in the ac - ces - si - ble.\_\_\_\_  
 In kicks the door, no - bod - y moves 'cause in walks the prob - lem.



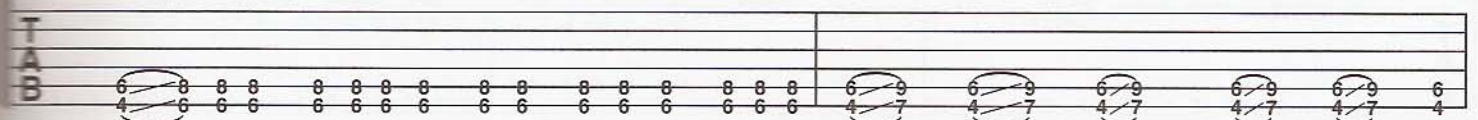
P.M. -----



Back down the ground, I hear the sound, there's no es - cape. The con - crete cloud\_\_\_\_  
 Dic - tates your fate, e - victs, con - victs, who'll sign the writ of life?\_\_\_\_



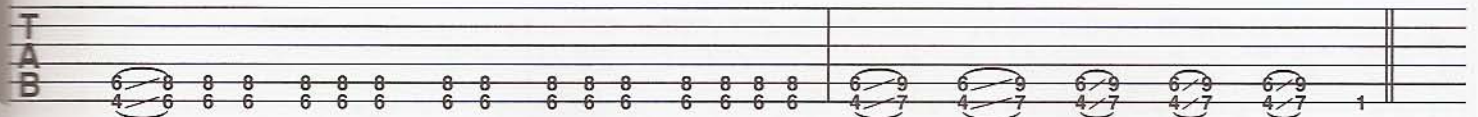
P.M. -----



spill - ing on me, \_\_\_\_\_ drench - ing me with lay - men's sins.\_\_\_\_  
 This now \_\_\_\_\_ be - comes their mor - bid game.\_\_\_\_



P.M. -----







41

1.

D5

the in - de - scrib - a - ble. \_\_\_\_\_ Clash with!

TAB

2 4 2 4 2 4 2 4 2 5 4 2

6 4 6 4 6 4 6 5 7 7 7 7

Drums play dbl.-time feel

43

Ab5

Ow! \_\_\_\_\_

Let the dogs

P.M. \_\_\_\_\_

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2 5 5 4 2 2 2 5 5 4 2 3 3 4 4 5 4 2

45

A(b5,β) D5 | 2. D5

lie where we f\*\*\*-in' sleep!\_ 2. Ir - \_ Clash with!

(P.M.)-

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2 6 5 7 7 7 7 : 6 4 6 4 6 4 6 5 7 7 7 7 :

*Interlude:*

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part is written in E major (E5) and features a key signature of three sharps (F#, C#, G#). The bass part is written in E major (E5) and features a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The guitar part includes a "N.C." (No Chord) instruction in measure 5. The bass part includes a "P.M." (Pedal Point) instruction in measure 1. The score is written in a standard musical notation style with a treble clef for the guitar and a bass clef for the bass. The guitar part includes a key signature change from E major to E minor in measure 5. The bass part includes a key signature change from E major to E minor in measure 5. The score is written in a standard musical notation style with a treble clef for the guitar and a bass clef for the bass. The guitar part includes a key signature change from E major to E minor in measure 5. The bass part includes a key signature change from E major to E minor in measure 5.



Drums play dbl.-time feel

1. N.C. 2. C5 D5 E5

51

(P.M.) - - - P.M. - - - P.M. - - -

TAB

10 10 1 3 2 2 10 10 5 7 12 11

0 0 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

54

N.C. E5

TAB

12 12 5 7 6 5 12 12 11 11

0 0 0 0 0 0 0 6 6 6 6 0 0 0 0 0 0 0 0 0 0 0 0

1. N.C. 2. N.C.

56

TAB

10 10 1 3 2 2 10 10 1 3 2 2 1

0 0 0 0 0 0 0 2 2 2 2 2 0 0 0 0 0 0 0 2 2 2 2

**Guitar Solo:**

Drums end dbl.-time feel

F#5

Elec. Gtr. 3 (w/dist.)

58

*f* w/wah

TAB

x x 2 x 2 x x x 4 x 2 x 5 4 5 4 5 4 5

x x 2 x 2 x x x 4 x 2 x 5 4 5 4 5

Elec. Gtr. 2 (w/dist.)

*f* w/wah

TAB

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

Elec. Gtr. 1

TAB

14 13 14 7 9 7 9

14 13 14 8 8 8 8

2 2





(8va) C5 D5

64

TAB

17 16 21 20 19 22 21 22 1 22 22 21 22 21 22

14 17 17 19 19 21 21 22

14 14 13 13 12 12 5 5 7 7 5

2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

## Interlude:

Drums play dbl.-time feel

E5 Elec. Gtr. 1 N.C.

66

TAB

12 11 12 12 5 6 7 6 5 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1.

E5 N.C.

68

TAB

12 11 10 10 1 3 2 1 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2.

N.C.

70

TAB

1 1 1 3 3 3 1 1 1 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

\*Depress trem. bar to slack.

\*\*Depress trem. bar down approx. 1 1/2 steps  
(sounding pitch should be C#).

72

Clash with re - al-i - ty, it rears its ug - ly head.

TAB

2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 2 5 4 2 3 4 5 4 2 2 4 2 4 2 4 2 4 2 5 4 2

75

Clash with re - al-i - ty,

TAB

6 4 6 4 6 4 6 5 4 (4) 2 2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 3 4 5 4 2

78

the in - de - scrib - a - ble. Clash with...

TAB

2 4 2 4 2 4 2 4 2 5 4 2 6 4 6 4 6 5 7 7 5 5

80

re - al - i ty.

Outro:  
E5 F5 G5

P.M. P.M. P.M. P.M.

TAB

0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 6 7 0 0 0 0 0 0 0 0 0 0 3 1 3 3 5 1 1 1 3



82 E5 G5 A5 Bb5 A5 Bb5 C5

(P.M.)----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 7 6 0 5 3 3 5 3 5 3 3 3 7 8 7 8 8 10 10 7 8 7 8 8 10 10 5 6 5 6 6 8 8

84 E5 F5 G5

Clash with! Re - al - i - ty.---

(P.M.)----- P.M.----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 7 6 0 0 0 0 0 0 0 0 8 7 0 0 0 3 1 3 3 5 1 1 1 3

86 E5 G5 A5 Bb5 A5 Bb5 C5

(P.M.)----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 7 6 0 5 3 3 5 3 5 3 3 3 7 8 7 8 8 10 10 7 8 7 8 8 10 10 5 6 5 6 6 8 8

88 E5

Whoa!---

(P.M.)-----

TAB

0 0 0 0 5 7 0 0 0 0 0 0 0 0 8 7 9 8 7 5 4 3 5 6

G5 B $\flat$ 5 B5

(P.M.)-----

TAB

0 0 0 0 5 7 0 0 0 0 6 5 3 3 3 3 3 3 8 8 8 9 9 9 9 9 9 9 7 7 7

Drums play dbl.-time feel

E5

F5

G5

Clash!

(P.M.)----- P.M.----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 7 0 0 0 0 0 0 0 0 8 7 0 0 0 0 0 0 0 0 3 1 3 3 5 1 1 3

E5

G5

B $\flat$ 5

B5

G5

E5

(P.M.)----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 7 0 5 3 3 3 3 3 5 8 8 8 9 6 6 6 9 6 6 6 7 0 3 2 2 0



# CEMETERY GATES

**Moderately** ♩ = 122

w/half-time feel

*Intro:*

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

**Acous. Gtr.** F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

*mf* hold throughout

**TAB**

**Elec. Gtr. 1 (w/dist.)** *mp*

**TAB**

F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

**TAB**

**TAB**

*Verse 1:*

F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

**Acous. Gtr. cont. simile**

Rev - 'rend, \_\_\_\_\_ rev - 'rend, \_\_\_\_\_ is this \_\_\_\_\_ some con-spir - a - cy?

F#m7 Asus2 E5 D<sub>9</sub><sup>6</sup>

Cru - ci - fied\_\_ for\_\_ no sins,\_\_ an im - age be - neath\_\_ me.

F#m7 Asus2 E5 D<sub>9</sub><sup>6</sup>

Lost with - in my plans\_\_ for life,\_\_ it all\_\_ seems so\_\_ un - real.\_\_

F#m7 Asus2 E5 D<sub>9</sub><sup>6</sup>

I'm a man cut in half\_\_ in this world,\_\_ left in my mis - er - y.\_\_

Acous. Gtr.

hold - - - - - hold - - - - -

TAB

2 4 2 2 2 2 0 2 4 0 4 2 0 2 4 0 4 2 0 4 3 5 0 5 7 4 3 6 0 6 7

F#m7

\*Elec. Gtr. 2 (w/dist.)

mf

TAB

5

\*w/Digitech Whammy™ pedal

(hold) - - - - - hold - - - - - hold - - - - -

TAB

0 7 9 0 9 10 9 11 4 2

Elec. Gtr. 1

w/delay

TAB

0 5 5



## Instrumental:

28

F#m6 F#m(b6) F#m F#m7

TAB

32

F#m6 F#m(b6) F#m N.C.

TAB

F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

TAB

TAB

F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

Elec. Gtr. 2\*8va

Elec. Gtr. 1

TAB

TAB

\*Elec. Gtrs. 1 &amp; 2 8va.

(8va)

TAB

(hold)- hold - hold -

TAB



Faster ♩ = 138

1.2.  
F5

48 A5 F5 A5 F5  
Elec. Gtr. 3 (w/dist.)

*f* P.M. ----- | A.H. A.H. P.M. ----- | A.H. A.H. - |

TAB: 2 0 0 0 0 0 2 1 2 | 3 2 3 4 2 3 | 2 0 0 0 0 0 2 1 2 | 3 1 2 3 2 2

1.3. end half-time feel

52 F5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5 A5 B5

A.H. P.M. - | P.M. - - - | P.M. - - - | P.M. - | P.M. - - - |

TAB: 3 1 2 3 2 3 | 4 2 2 2 0 0 0 0 2 | 2 2 2 3 2 3 | 4 2 2 2 0 0 0 0 2

56 C5 E5 F5 F#5 A5 B5 C5 E5 F5

P.M. ----- | P.M. - - | P.M. - - - | P.M. ----- |

TAB: 2 2 2 3 2 3 | 4 2 2 2 0 0 0 0 2 | 2 2 2 3 2 3 | 2 2 2 3 2 3

59 F#5 A5 B5 C5 E5 F5 F#5

P.M. - - | P.M. ----- | P.M. ----- |

TAB: 4 2 2 2 0 0 0 0 2 | 2 2 2 3 2 3 | 4 2 2 2 0 0 0 0 2

## Verses 2 &amp; 3:

resume half-time feel

62 F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

2. The rev - 'rend, he turned to me with-out a tear in his eyes.  
 3. Some-times when I'm a - lone, I won-der a - loud

Elec. Gtr. 4 (clean-tone)

*mf* hold throughout

TAB

66 F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

Elec. Gtr. 4 cont. simile

It's noth-ing new for him to see, I did - n't ask him why.  
 if you're watch - ing o - ver me, some-place far a - bound.

70 F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

I will re - mem - ber the love our souls had sworn to make.  
 I must re - verse my life, I can't live in the past.

74 F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

Now I watch the fall - ing rain, all my mind can see now is your face.  
 Then set my soul free, be-long to me at last.

Elec. Gtr. 3

pick slide

TAB

## Pre-chorus:

end half-time feel

78 F#5 A5 E5

1. Well, I guess you took my youth, and  
 2. Through all those com - plex years, I

TAB



80

gave it all a - way.  
thought I was a - lone.

D5 A/C#

TAB

82

Like the birth of a new found joy, this love would end in rage.  
I did - n't care to look a - round and make this world my own.

F#5 A5 E5 D5 A/C#

*Elec. Gtr. 3 cont. simile*

86

And, when she died, I could - n't cry, the pride with - in my soul.  
And, when she died, I should have cried and spared my - self some pain.

F#5 A5 E5 D5 A/C#

90

You left me in - com-plete, all a - lone as the  
You left me in - com-plete, all a - lone as the

F#5 A5 E5

*Elec. Gtr. 3*

TAB

## To Coda ⊕

93

mem - o - ries now un - fold.  
mem - o - ries still re - main.

D5 A/C# E/G# A5

P.M. -----

TAB

*Chorus:*  
resume half-time feel

95 A5 F5 A5

Be - lieve the word,

P.M. A.H. A.H. P.M.

TAB

98 F5 A5 F5

I will un - lock my door and pass the cem -

A.H. A.H. P.M. A.H. A.H.

TAB

*D.S. al Coda*

101 A5 F5 E5 F5

- e - ter - y gates.

P.M. A.H.

TAB

⊕ Coda

*Chorus:*  
resume half-time feel

103 A5 F5

The way we were,

Elec. Gtr. 3 P.M. A.H. A.H.

TAB



106 A5 F5

the chance to save

P.M. ----- A.H. A.H. -----

TAB

2 0 0 0 0 0 2 1 2 3 1 2 3 2 2

108 A5 F5 A5 F5

*Elec. Gtr. 3 cont. simile*

my soul. And my con - cern is now in vain.

112 A5 F5 A5 F5

Be - lieve the word, I will un - lock.

116 A5 F5 A5

my door and pass the cem - e - ter - y...

*Elec. Gtr. 3*

P.M. ----- A.H. A.H. P.M. -----

TAB

2 0 0 0 0 0 2 1 2 3 2 3 4 2 3 2 0 0 0 0 0 2 1 2

119 A5 E5 F5 A5 E5 F5 A5 E5 F5 A5 E5 F5

P.M. -----

TAB

2 0 0 1 0 0 1 2 0 0 0 1 2 0 0 0 1

## Guitar Solo:

121 F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

gates.

Elec. Gtr. 5 (w/dist.)

*f* \*w/trem. bar

hold ----- hold -----

TAB

Elec. Gtr. 4

*mp*

TAB

F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

Elec. Gtr. 4 cont. simile

125

TAB

F#m7 Asus2 E5 D<sup>6</sup><sub>9</sub>

8<sup>va</sup> -----

TAB

F#m7 (8<sup>va</sup>) Asus2

133

TAB



E5

D5

E5 F5

135

P.M. -----

rake 1/4 rake 1/4 rake 1/4

TAB

12 13 14 15 12 13 14 15 13 14 15 16 14 14 14 14 14 14 (14) (14)

Elec. Gtr. 3

P.M. throughout

TAB

2 0 2 0 2 0 2 0 2 0 7 5 7 5 7 5 7 5 2 0 3 1

end half-time feel

A5

B5

C5

E5

F5

137

F#5 8va

TAB

16 14 14 17 14 16 14 14 17 14 16 14 14 17 14 17 14 17 14 17 14 17

P.M. ----- P.M. ----- P.M. -----

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 3 2 0 3 1

F#5

A5

B5

C5

C#5

C5

A5

139

F#5 (8va)

TAB

21 14 17 21 17 14 21 17 20 14 17 20 17 14 20 17 19 20 19 17 14 17 19 20 19 17 14 17 19 17 14 16

P.M. ----- P.M. ----- P.M. -----

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 3 6 4 5 3 2 0

141

F#5 A5 B5 C5 E5 F5

TAB

TAB

143

F#5 A5 B5 C5 C#5 C5 A5

w/trem. bar - - - - -

-1 1/2 -1 1/2

rake PH.

TAB

TAB

F#5 A5 B5 C5 E5 F5 F#5 A5 B5

\*w/trem. bar

TAB

TAB



148

C5 C#5 C5 A5 F#5 A5 B5 C5 E5 F5

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

4 2 2 2 5 3 3 3 6 4 5 2 4 2 2 2 2 0 0 0 0 0 2 2 2 2 2 3 2 3 0 1

151

F#5 A5 B5 C5 C#5 C5 G#5 C#5 C5 G#5

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

4 2 2 2 2 2 0 0 0 0 0 2 4 2 2 2 3 3 3 4 3 6 4 6 5 6 4 3 4

### Chorus:

resume half-time feel

154 A5 F5 A5 F5

Elec. Gtr. 3 resume chorus fig. simile

The way we were, the chance to save

158 A5 F5 A5 F5

my soul. And my concern is now in vain.

162 A5 F5 A5 F5

Be - lieve the word, I will un - lock

166 A5 F5 A5 A5 E5 F5 A5 E5 F5 N.C.

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

P.M. - - - - -

TAB

2 0 2 0 0 1 0 1

A5 F5 A5 F5

8<sup>va</sup> throughout

gates! \_\_\_\_\_

Elec. Gtr. 3

P.M. ----- A.H. ----- P.M. ----- A.H. -----

TAB

2 0 0 0 0 0 2 1 2 3 2 0 0 0 0 0 2 1 2 3 4

A5 F5 A5 F5 A5 F5

Elec. Gtr. 3 cont. simile

Elec. Gtr. 5

8<sup>va</sup> throughout

Gates! \_\_\_\_\_

Harm.

w/trem. bar -----

\*w/trem. bar

TAB

4 (4) (4) (4) 0 (0)

\*Scoop with bar, gradually pulling up 2 1/2 steps, vibrate bar, gradually release bar, and then dive.

A5 F5 A5 F5 A5 F5

Gates! \_\_\_\_\_

15<sup>ma</sup> -----

Harm.

\*w/trem. bar -1 1/2

15<sup>ma</sup> -----

Harm.

\*w/trem. bar

TAB

2.25 (2.25) (2.25) (2.25) 2.25 (2.25) (2.25) (2.25) (2.25) 2.25

\*Grad. depress bar, shake bar, then dive.

Begin fade

A5 F5 A5 F5 A5 F5 A5 F5

15<sup>ma</sup> -----

Harm.

1 1/2

TAB

(2.25) (2.25)

\*Gradually pull up on bar, then gradually release bar and depress to slack.

\*\*Depress bar 2 1/2 steps, strike harmonic, gradually release bar, then gradually pull up 2 1/2 steps, vibrato w/bar, then release to slack.

A5 F5 A5 F5

15<sup>ma</sup> -----

Harm.

w/trem. bar

2 1/2

TAB

2.25 (2.25) (2.25)

\*Slackened string noise.

Fade out



## COWBOYS FROM HELL

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

**Moderately** ♩ = 116

*Intro:*

N.C.

**Elec. Gtr. 1 (w/dist. & flanger)**

Elec. Gtr. 1 (waist & jangler)

*mf*

TAB

*Elec. Gtr. 1 cont. simile*

E5

**Elec. Gtr. 2 (w/dist.)**

3

Elec. Gtr. 2 (w/dist.)

*mf*

w/slight P.M. -----

w/slight P.M. -----

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 15 12 15 12 15 13 15 15 13 14 12 12 15 12 15 12 15 13 15 15 13 14 12

6

w/slight P.M. -----

w/slight P.M. -----

T  
A  
B

12 15 12 15 12 15 12 13 15 12 15 13 14 12

12 15 12 15 12 15 12 13 12 15 12 (12)

\*Elec. Gtr. 2 is doubled.

8 Elec. Gtr. 3 (w/dist.)

*f* P.M. -----

TAB

2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0 2 0 3 2 0 3 1 3 0 3 1 2 0

39

P.M. -----

P.M. -----

TAB

42

P.M. -----

P.M. -----

TAB

44

P.M. -----

P.M. -----

TAB

46

P.M. -----

P.M. -----

TAB

48

Oh, come on!\_

50

P.M. -----

P.M. -----

TAB



20

P.M. ----- P.M. ----- P.M. - 1

T  
A  
B

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

22

P.M. ----- P.M. ----- P.M. - 1

T  
A  
B

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

## Verse:

E5

24

1. Un - der the lights\_\_ where we\_\_ stand tall\_\_ no - bod-y touch-es us at all.\_\_\_\_\_  
2. Pil - lage the vil - lage, trash the scene,\_\_ but bet - ter not take it out on me\_\_ 'cause

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 2 0

26

Show - down, shoot - out, spread fear with - in,\_\_ with - out.\_\_ We are  
a ghost town is found where your cit - y used to be.\_\_ So

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

gon-na take\_\_\_ what's ours to have,\_\_\_ spread the word through - out the land.\_\_\_ The say  
out of the dark - ness and in-to the light,\_\_\_ sparks fly ev - 'ry-where in sight.\_\_\_ From my

TAB

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 1 2 0

bad guys wear black, we're tagged and can't come back,  
dou - ble bar - rel twelve guage, can't lock me in your cage.

*Pre-chorus:*

[illegible][illegible]



*Chorus:*

E5

36

Here we come, reach for your gun, and you bet-ter lis - ten well, my friend. You see,

P.M. -----

P.M. -----

TAB

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

38

it's been slow down be - low. Aimed at you, we're the cow-boys from hell.

P.M. -----

P.M. -----

TAB

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

40

Deed is done, a - gain we've won, ain't talk-ing no tall tales, friend, 'cause

P.M. -----

P.M. -----

TAB

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

*To Coda* ♪ 1.

42

high noon, your doom. Com-in' for you, we're the cow-boys from hell.

P.M. -----

P.M. -----

TAB

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

The musical score for the song "Yeah!" is presented in three staves. The top staff is a treble clef guitar staff in D major (two sharps). It begins with a whole rest, followed by a half rest, and then a quarter rest. The middle staff is a treble clef bass staff, also in D major. It contains a melodic line with eighth and quarter notes, including triplets and slurs. The bottom staff is a bass clef guitar staff (TAB) with fret numbers (0, 1, 2) and a bar line. The word "Yeah!" is written in a stylized font to the right of the middle staff.

46

TAB

48

Oh. \_\_\_\_\_

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

12.

50

Com - in' for you, \_\_\_\_\_ we're the cow - boys from

TAB

2 0 3 2 0 3 2 0 3 0 5 4 3

0 3 0 3 0 3 0 3 3 2 4 4 3

1



## Guitar Solo:

51

E5 C5 A/C#

hell.

Elec. Gtr. 4 (w/dist.)

*f*

TAB

7 (7) 8 7 8 7 8 (8) 14 (14)

Rhy. Fig. 1

Elec. Gtr. 3

P.M. - - - -

P.M. - - - -

P.M. - - - -

TAB

0 0 2 2 3 3 5 5 4 4 2 2

54

D5 Bb5 A5 G5 E5

A.H.

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

TAB

15 15 15 15 (15) 11 12 15 11 12 15 11 12 15 11 12 15

P.M. - - -

TAB

5 5 5 3 2 2 2 0 3 2 0

56

C5 A/C#

8va

1 1/2

TAB

11 12 15 11 12 15 11 12 15 12 11 15 11 15 11 15 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12

TAB

5 5 2 2 2 4





## Interlude:

**E5**  
(8<sup>va</sup>)

67

TAB

22 (22)

**Rhy. Fig. 2**  
**Elec. Gtr. 3**

P.M. - - - P.H. P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.H. P.M. - - -

TAB

7 5 0 0 7 5 0 0 7 5 5 0 0 7 5 0 0 7 5 7 0 0

69

P.H. P.M. - - P.M. - - P.M. - - P.H. P.M. - - P.M. - - P.M. - -

TAB

7 5 0 0 7 5 0 0 5 12 12 14 12 12 11 11 9 9 7 7 6 7 7 5 0 0 7 5 0 0 7 5 5 0 0

72

8<sup>va</sup> end Rhy. Fig. 2

P.H. P.M. - - P.M. - - P.H. P.M. - - P.M. - - P.M. - -

TAB

7 5 0 0 7 5 0 0 7 5 7 7 5 0 0 7 5 5 0 0 17 15 15 14 15 14 12 12 10 10 9 10 0 0

75

**Elec. Gtr. 2**

w/slight P.M. - - - - - w/slight P.M. - - - - -

TAB

12 15 12 15 12 15 15 13 15 15 13 14 12 12 15 12 15 15 15 15 15 13 14 12

**Elec. Gtr. 3**  
(8<sup>va</sup>)

TAB

(10)

D.S. al Coda

77

w/slight P.M. -----

TAB

12 15 12 15 12 15 13 15 12 15 13 14 12 | 12 15 12 15 12 15 13 12 15 12 (12)

⊕ Coda

79

Com - in' for you, \_\_\_\_\_ we're the cow - boys from hell. \_\_\_\_\_

P.M. -----

TAB

2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0

80

Ah. \_\_\_\_\_ Step a - side, \_\_\_\_\_ we're the cow-boys from hell. \_\_\_\_\_

P.M. -----

TAB

2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0 | 2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0

Outro:

w/Rhy. Fig. 2 (Elec. Gtr. 3)

E5

82

Uh!

Elec. Gtr. 3

P.M. -----

TAB

0 0 0 0 0 0 0 1 0 3 3 0



# DOMINATION

Moderately fast ♩ = 134

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

*Intro:*

Drums play dbl.-time feel

Drums

E5

G5

Elec. Gtr. 1 (w/dist.) *f*

TAB

12 0 0 9 7 5 7 0 0 9 7 5 7 0 0 9 7 5 7 0 0 9 5 7 5 3

3

E5

A5

G5

E5

P.M. -- | P.M. -- |

TAB

0 0 9 7 5 7 0 0 9 7 5 7 0 0 9 7 5 7 0 0 9 7 5 7 0 0 0 9 7 5 7 0 0 0 9 7 5 7

6

G5

E5

A5

G5

P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- |

TAB

0 0 0 9 7 5 7 0 0 0 5 7 5 0 0 0 9 7 5 7 0 0 0 9 7 5 7 0 0 0 9 7 5 7 0 0 0 7 8 5 6 3

Drums end dbl.-time feel

9

E5

G5

E5

P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- |

TAB

0 0 9 7 5 7 0 0 9 7 5 7 0 0 9 7 5 7 0 0 5 7 5 3 0 0 9 7 5 7 0 0 9 7 5 7

12

A5 G5 E5 G5

P.M. - | P.M. - | P.M. - - | P.M. - - | P.M. - - - | P.M. - - |

TAB

9 7 9 7 8 5 9 7 9 9 7 9 9 7 9 5 7 5

0 0 7 5 7 0 0 5 6 3 0 0 0 7 5 7 0 0 0 7 5 7 0 0 0 3 5 3

15

E5 B5 C#5 D5 N.C. E5

P.M. - - - - | P.M. - - - - | P.M. - - - - - - - - - - | P.M. - - - - - |

TAB

9 7 9 9 7 9 7 7 7 9 9 9 10 10 10 14 0 0 0 0 2

0 0 0 7 5 7 0 0 0 7 5 7 7 7 7 9 9 9 10 10 10 14 0 0 0 0 2

18

B5 Bb5 A5 G5 F#5 F5

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - - - - - - |

TAB

2 2 9 9 8 8 7 7 5 5 4 3

0 0 0 0 0 0 0 0 0 0 0 0 5 5 3 3 2 1

Verse:

21

E5

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - |

TAB

2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

1. Ag - o - ny is the price that you'll pay in the end.  
 (2.) now blacked heart is reach - ing out in di - vin - i - ty.



24

Dom - i - na - tion con - sumes you, then calls you a friend.  
Bod - ies sus - pend - ed by chains o - ver ra - zors and nails.

P.M. -----

TAB

0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 2 0

27

B5 Bb5 A5 G5 F#5 F5 E5

It's a twist - ed fall! Binds are like steel and ma -  
It's a pen - al - ty! Each ra - zor a vice and each

P.M. -----

TAB

0 0 0 0 2 0 9 9 8 8 7 7 5 5 4 3 0 0 0 0 2 0 7 7 6 6 5 5 3 3 2 1

30

Bb5 E5 Bb5

nip - u - lates the will to be. And it's hard to see! How  
nail marks de - mise of your life. Grim con - struc - tion grows! Has

P.M. -----

TAB

0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 3 1 0 0 3 1

33

E5

soon we for - get when there's noth - ing else left to des -  
life played a trick, sealed you in brick by brick till your

P.M. -----

TAB

0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 2 0

35

B5 Bb5 A5 G5 F#5 F5

troy.  
end?      It's a use - less to play! }  
Forc - ing you \_\_\_\_\_ to bend! }

P.M. -----

TAB

0 0 0 0 2      9 9 8 8 7 7 5 5 4 3  
7 7 6 6 5 5 3 3 2 1

## Pre-chorus:

37

C5 G5 D5 E5 G5/E\*

Your\_ eyes will see the dawn\_ of the day,\_\_\_\_\_ and the

P.M. -----

TAB

5 7 12  
5 7 12  
3 5 10

\*Bass plays E.

40

E5 F5/E E5 G5/E B5 Bb5 A5 G5 F#5 F5

writ - ing on the \_\_\_\_\_ wall.

P.M. -----

TAB

10 12 12 9 9 8 8 7 7 5 5 4 3  
8 10 10 7 7 6 6 5 5 3 3 2 1

43

C5 G5 F5 E5 G5/E

Those\_ words that stare in - to\_ your soul,\_\_\_\_\_ and to

P.M. -----

TAB

5 3 12  
5 3 12  
3 1 10



46 E5 F5/E E5 D5/E F5 G5 A5 B5 C5 D5

your - self you will... be - fall!

P.M. ----- P.M. ----- P.M. -----

TAB

0 0 0 0 0 0 10 10 8 0 0 0 0 0 0 0 7 7 5 3 5 0 2 4 5 7 1 3 0 2 3 5

**Chorus:**

Drums resume dbl.-time feel

E5

49 G5

It's dom - i - na -

TAB

0 0 9 7 9 5 7 0 0 9 7 9 5 7 0 0 9 7 9 5 7 0 0 5 7 5 3

51 E5 A5 G5

tion, pushed in - to

TAB

0 0 9 7 9 5 7 0 0 9 7 9 5 7 0 0 9 7 9 5 7 0 0 7 8 5 9

Drums end dbl.-time feel

E5

53 G5

liv-ing hell. Dom - i - na -

P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB

0 0 0 9 7 9 5 7 0 0 0 9 7 9 5 7 0 0 0 9 7 9 5 7 0 0 0 5 7 5 3

55 E5 B5 C#5 D5 N.C.

tion!

P.M. - - - - | P.M. - - - - | P.M. - - - - | P.M. - - - - - - - - |

TAB

0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 7 7 7 9 9 9 10 10 10 12

1.

58 A5 E5

Yeah! \_\_\_\_\_

P.M. - - - - - - - - |

TAB

7 5 12 0 0 0 0 0 2

62 B5 Bb5 A5 G5 F#5 F5

2. A

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - - - - |

TAB

0 0 0 0 2 0 0 0 0 2 9 9 8 8 7 7 5 5 4 3 7 7 6 6 5 5 3 3 2 1

2.

64 A5

Oh! (Laughter.) - - - - - - - - - -

\* w/trem. bar - - - - - - - - |

TAB

2 2 0 0 (0)

\*Depress trem. bar, hit note, then gradually release bar to normal position and then push in bar to slack.



## Interlude:

68 E5

P.M. - - - - | P.M. - | P.M. - - - - | P.M. - | P.M. - - - - | P.M. - | P.M. - - - - | P.M. - |

TAB: 0 0 0 0 7 0 0 | 0 0 0 0 7 0 0 | 0 0 0 0 7 0 0 | 0 0 0 0 7 0 0

72 G5/E\* F5/E E5

TAB: 12 12 10 | 10 10 8 | 2 2 0

\*Bass plays E.

76 G5/E F5/E D5/A

TAB: 12 12 10 | 10 10 8 | 3 2 0

\*Elec. Gtr. 2 (w/dist.)

8va-1  
f harm.  
w/trem. bar

TAB: 5

## Guitar Solo:

Elec. Gtr. 1 tacet

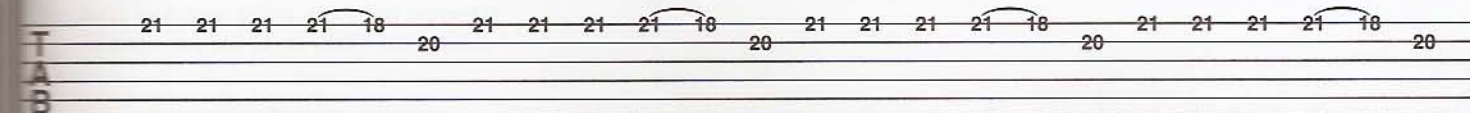
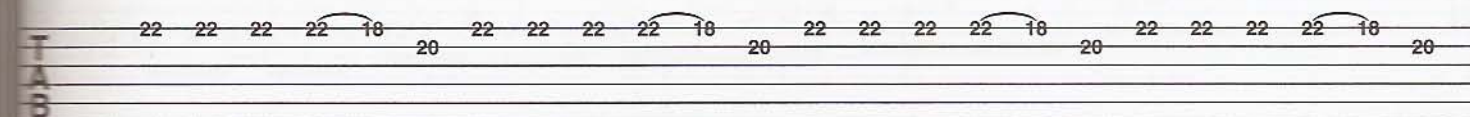
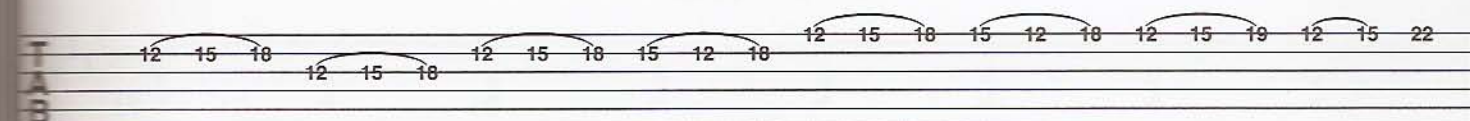
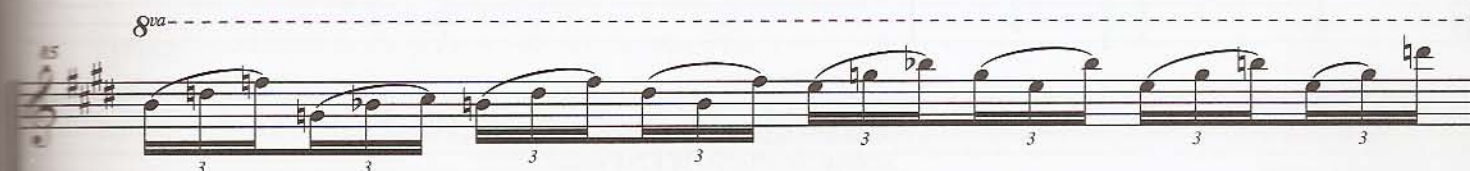
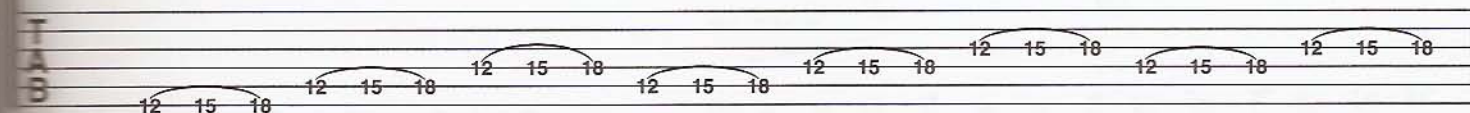
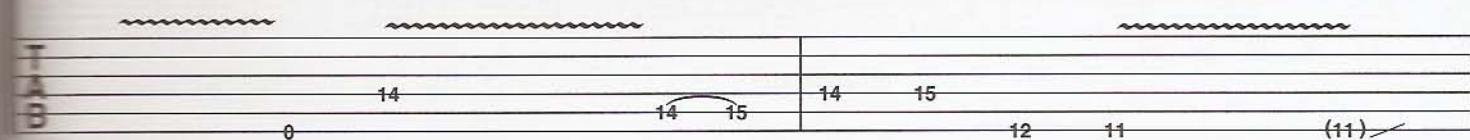
\*E5

80 Elec. Gtr. 2

TAB: 13 12 10 13 12 13 12 15 12 13 12 13 12 15 12 15 13 12 14 13 12 14 12 13

\*Chord implied by bass gtr.

\*Depress trem. bar, hit harmonic, then gradually release bar to normal position and continue to pull up on bar beyond normal position.





88

C5 G5 D5 E5

(8va)

w/harmonizer

TAB

Elec. Gtr. 1

w/trem. bar

TAB

\*Elec. Gtr. 2 played through a harmonizer, adding the interval of a 5th under each note being played.

92

C5 G5 F5

(8va)

TAB

\*Depress trem. bar, strike note, and gradually release bar. Then shake bar for vibrato.

B5

P.M.-----

TAB

8 10 12 8 10 12 9 11 13 9 11 13 10 12 14 10 12 14 10 12 14 10 12 14

P.M.-----

TAB

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

C5

(P.M.)-----

TAB

10 12 14 10 12 14 11 13 15 11 13 15 12 14 16 12 14 16 13 15 17 14 16 18

(P.M.)-----

TAB

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

D5

8va-----

grad. rit.

TAB

15 17 19 15 17 19 15 17 19 17 19 20 17 19 20 19 20 22 19 20 22 22

(P.M.)-----

grad. rit.

TAB

7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

8 8 8 8 8 8 8 8

6 6 6 6 6 6 6 6









2. Two Gtrs. arranged for one. -----  
(B5)

7

Cm Gm

P.M. ----- A.H. P.M. -----

TAB

2 1 1 2 2 1 1 2 4 2 2 3 4/22 1 9 9 9 4 1 3 3 3 3 5 6 3 4 5 4 3 6

Play 4 times

9

Gb F5 Ab5 Cm F#dim

P.M. ----- A.H. -- P.M. -

1/2 w/trem. bar

TAB

1 2 2 2 2 3 (3) 1 1 1 4 1 1 1 4 1 1 0 1 3 0 2 (0) (2)

Verse:

12

\* Cm Gm Gb F Cm Gm

1. There's a place that I keep deep in - side me, it can trig - ger my  
2. I'm pro - voked in - to sick con - fron - ta - tions, bru - tal, time af - ter

Elec. Gtr. 2 (clean-tone)

mp

TAB

0 0 7 6 8 8

\*Chords implied by bass gtr.

15

Bb5 F5 Cm Gm Gb F

mind, All a - long I knew it has been with me,  
time. Bed of nails, suf - fo - ca - tion, life's end - ing,

Elec. Gtr. 1 f

Elec. Gtr. 2 mp

TAB

3 3 3 3 3 3 3 3 8 8 7 6

Cm Gm Bb5 F#5

since I was just a child! \_\_\_\_\_  
 slay in dif - frent de - signs! \_\_\_\_\_

**Elec. Gtr. 1**

*f*

TAB

3 3 3 3 4 4 4 4  
 1 1 1 1 2 2 2 2

Cm Gm Gb F

I just sum - mon pow - er with - in my soul,  
 One man's mis - er - y is an - oth - er man's mys - ter - y.

P.M. -----

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 1 3 1 1 1 1 1

Cm Gm Gb F

it has giv - en me life be - yond life.  
 No one cares \_\_\_\_\_ to un - der - stand my de - ment - ed needs.

P.M. -----

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 1 3 1 1 1 1 1

Cm Gm Gb F

I take blame for my mur - der - ous prob - lem, my  
 Sticks and stones can break all your brit - tle bones,

P.M. -----

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 1 3 1 1 1 1 1



Cm

Gm

C5

B5

Bb5

A5

Ab5

26

sig - na - ture al - ways re - minds! \_\_\_\_\_  
 ep - i - taph writ - ten at your feet! \_\_\_\_\_ }

P.M. ----- P.M. ----- A.H. -----

TAB

1 3 3 3 1 4 1 1 1 1 10 9 9 8 8 7 7 6 5 4 5 4

3 3 3 3 3 3 3 3 3 3 8 7 8 7 6 7 6 5 6 5 4 5 4

## Chorus:

N.C.  
(G5)

(B5)

28

It's a mes - sage in blood, \_\_\_\_\_

P.M. -----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 3 5 3 1 5 4 4 5 5 4 4 5 5 4 5 3

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 2 3 2 3 4 3 2 3 2 3 4 3 2 3 1

(G5)

(B5)

30

it's your \_\_\_\_\_ cryp - tic warn - ing.

(P.M.) -----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 3 5 3 1 5 4 4 5 5 4 4 5 5 4 5 3

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 2 3 2 3 4 3 2 3 2 3 4 3 2 3 1 4 / 18

(G5)

(B5)

32

With - in the mes - sage in blood, \_\_\_\_\_

P.M. -----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 3 5 3 1 5 4 4 5 5 4 4 5 5 4 5 3

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 2 3 2 3 4 3 2 3 2 3 4 3 2 3 1

1.

34 (G5) (B5)

marks the years of pain and your god - for - sak - en end - ing

(P.M.)-----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 4 4 5 5 4 4 5 5 4 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 2 2 3 3 2 3 2 3 4 3 2 3 2

36 G5 Ab5 Cm Gm

to life!

P.M.----- A.H. P.M.-----

TAB

5 5 4 4 5 1 3 3 3 4 1 3 3 3 5 6 3 4 5 4 3 6

3 4 3 2 3 2 3 4 19 3 3 3 3 3 3 3 3 5 6 3 4 5 4 3 6

38 Gb F5 Ab5 Cm Gm

P.M.----- A.H. P.M.-----

TAB

1 4 1 1 4 1 1 1 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

2 2 2 2 3 (3) 1 1 3 3 3 3 3 3 3 3 5 6 3 4 5 4 3 6

40 Gb F5 Ab5 Cm F#dim

P.M.----- A.H. P.M.-----

w/trem. bar

TAB

1 4 1 1 4 1 1 0 0 (0)

2 2 2 2 3 (3) 1 1 3 2 (2)



*Guitar Solo:*

**Elec. Gtr. 4 (w/dist.)**

\*Chords are implied by bass gtr.

**Elec. Gtr. 3**

Message in Blood - 11 - 6  
25955

52 Cm A $\flat$  G Dm

A.H.-----

TAB

8 10 10 10 10 (10) 10 8 10 10 8 9 11 11 10 10 10 12 10 12 12 12

55 B $\flat$  A

8<sup>va</sup>-----

TAB

9 10 12 10 9 10 9 10 12 10 9 10 10 11 13 11 10 11 10 12 13 12 10 12

56 Dm (8<sup>va</sup>)

10

TAB

12 13 15 13 12 13 13 15 17 15 13 15 10 17 15 18 15 18 17 15 18 15 10 20

57 B $\flat$  A Em

8<sup>va</sup>----- 15<sup>ma</sup>-----

TAB

20 20 19 18 17 10 17 20 20 22 0 2 2 0 2/4 2 0 3/5 0

59 C B Em

P.M.-----

TAB

3 0 3 0 2 (2) 0 2 12 11 10 12 11 10 14 13 12 14 13 12 14 14 12 11 13 13 11 10



61

C B

(P.M.)-----

TAB

14 14 12 11 15 15 13 12 16 16 14 13 17 17 15 14 18 18 16 15 19 19 17 16

62

G5 8va N.C. (Drum fill) Elec. Gtr. 1

hold bend hold bend

TAB

18 18 18 20 18 20 18 (18) 21 18 21 18 15

Elec. Gtr. 3

Elec. Gtr. 4

TAB

3 2 1 3 4 4 6

## Interlude:

66

G5 Elec. Gtr. 1

w/slight P.M. throughout

TAB

5 5 3 1 5 3 6 5 3 3 1 5 1 3 4 5 5 3 1 5 3 6 5 3 3 1 5 1 3 4

68

TAB

5 5 3 1 5 3 6 5 3 3 1 5 1 3 4 5 5 3 1 5 3 6 5 3 3 1 5 1 5 6





(P.M.)-----

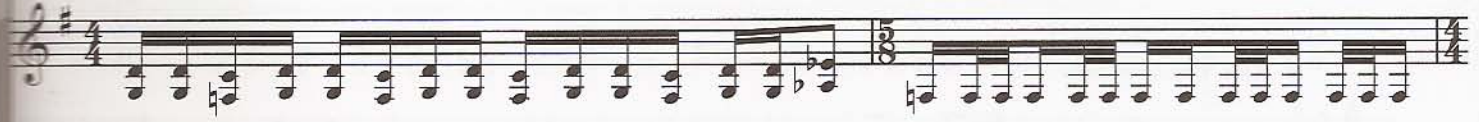
P.M.

(P.M.)-----

P.M.-----

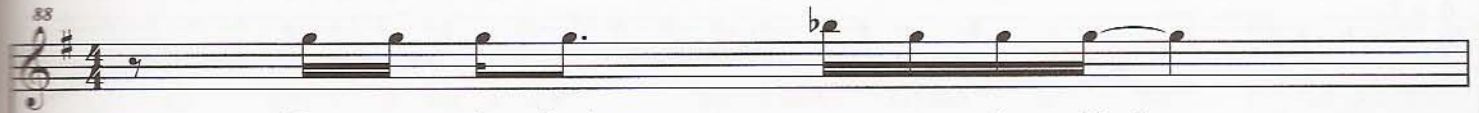
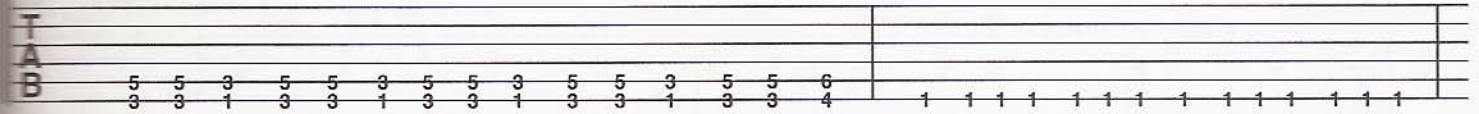
N.C.  
(G5)

Mes-sage in blood, mes-sage in blood.



P.M. -----

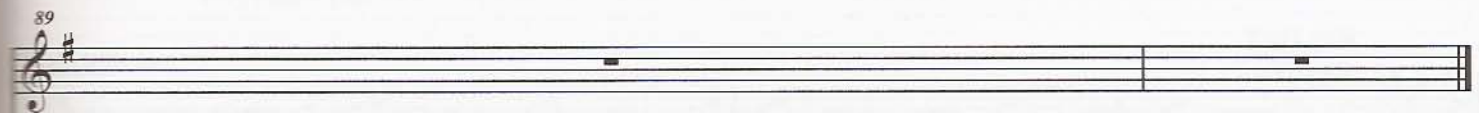
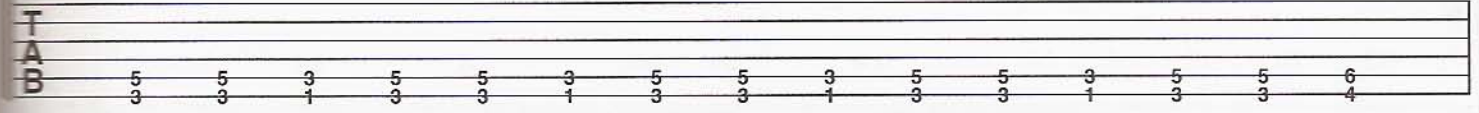
P.M. -----



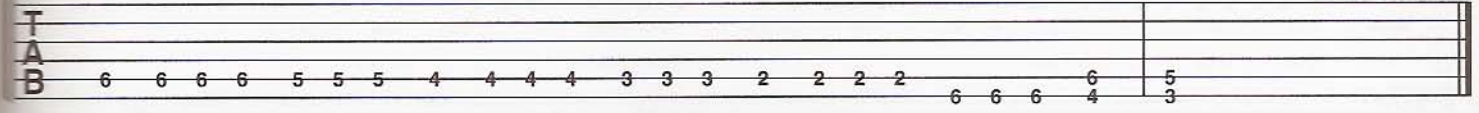
Mes - sage in blood, mes - sage in blood.



P.M. -----



P.M. -----





# HERESY

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

**Fast** ♩ = 168 (drums play dbl.-time feel)

*Intro:*

Elec. Gtr. 1 (w/dist.)

N.C.

*f*  
harm. -----

**TAB**

5 | 5 4 4 4 4 4 3 3 3 | 3 3 2.75 2.75 2.75 2.25 2.25 2.25 2 5

1.

2.

E5

3

(harm.) -----

**TAB**

5 4 4 4 4 4 3 3 3 | 3 3 2.75 2.75 2.75 2.75 2.25 2.25 2.25 2.25 2 5 | 3 3 2.75 2.75 2.75 2.75 2.25 2.25 2.25 2.25 2 5

Elec. Gtr. 2 (w/dist.)

*f*

**TAB**

2 0

Rhy. Fig. 1  
Elec. Gtr. 2

end Rhy. Fig. 1

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. ---

**TAB**

0 2 2 0 0 2 2 0 | 2 0 0 3 3 0 5 5 0 3 0 | 0 2 2 0 0 2 2 0 | 2 0 0 0 3 3 0 0 5 5 0 0 3 0

10

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. ---

**TAB**

0 2 2 0 0 2 2 0 | 2 0 0 3 3 0 5 5 0 3 0 | 0 2 2 0 0 2 2 0 | 2 0 5 2 3 0

Play 4 times

(Drums end dbl.-time feel)

B5    Bb5    Ab5 Bb5    B5    Bb5    G5 G#5 A5 E5    B5    Bb5    Ab5 Bb5

(Very Heavy P.M.) - - - - - Very Heavy P.M. - - - - -

Very Heavy P.M. -----

*Verses 1 & 3:*

E5		G5	G#5
----	--	----	-----



28 E5 F5 F#5

na - ture is a vi - o - lent breed.\_\_\_\_\_  
 lief is strong - er than your ad - vice.\_\_\_\_\_

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 2 3 4  
 0 0 0 0 0 0 0 0 0 0 0 1 2

30 E5 G5 G#5

Who cares\_\_\_\_ if there's no to - mor - row when I  
 Peo - ple\_\_\_\_ they go to war\_\_\_\_ be - cause re -

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 2 5 6  
 0 0 0 0 0 0 0 0 0 0 0 3 4

32 E5 Eb5 Bb5 Eb5

die, my fu - ture's laid out for me.\_\_\_\_ Can't you see?  
 lig - ion gives them rea - son to fight.\_\_\_\_ Sac - ri - fice. 3

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 8 8 8  
 0 0 0 0 0 0 0 0 0 0 6 6 6

*Pre-chorus 1 & 3:*

34 E5 C#5 G#5 C#5 E5

1. Rise\_\_\_\_\_

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

TAB

0 0 8 (8) 8 (8) 0 0 8 (8) 8 (8) 6 4 6 4 0 0 8 (8) 8 (8) 0 0 8 (8) 8 (8)

37 Eb5 Bb5 Eb5 E5 C#5 G#5 C#5

a - bove the lies. \_\_\_\_\_  
2. Sac - ri - fice. \_\_\_\_\_

P.M. - 1 1 1 1 1

TAB

0 0 8 8 8 8 0 0 8 8 0 0 8 8 6 6 6 6

40 E5 Ab5 A5 Bb5 4. A

P.M. - 1 1 1 1

TAB

0 0 8 8 8 8 0 0 8 8 6 7 8 6

## Verses 2 &amp; 4:

42 E5 G5 G#5

2. Mor - als on a back - wards glove, a sin to you. For me it's hope;  
group that ca - ters no ones fees or syn - thet - ic de - i - ties

P.M. - 1

TAB

2 2 2 2 2 2 2 2 2 2 2 5 6

0 0 0 0 0 0 0 0 0 0 0 3 4

44 E5 F5 F#5

it's my life and pro - vi - sion.  
is where I be - long. \_\_\_\_\_

P.M. - 1

TAB

2 2 2 2 2 2 2 2 2 2 2 3 4

0 0 0 0 0 0 0 0 0 0 0 1 2



46 E5 G5 G#5

Black or white, some pay to pray. You ques - tion why they act this way.  
My stand is the hu - man race with - out a la - bel or a face,

P.M.-----

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 5 6

0 0 0 0 0 0 0 0 0 0 0 0 0 3 4

48 N.C. A5 C5

It's their f\*\*\* - ing de - ci - sion.  
so they can lick my sack.\_\_\_\_\_ }

TAB

3 2 3 4 2 5

2 0 3

## Pre-chorus 2 &amp; 4:

50 C#5 G#5 A5 F5 F#5 Bb5 B5 C5 C#5 G#5 A5 Ab5 Gb5

No more judge - ment day;\_\_\_\_\_ on - ly tran -

TAB

6 6 6 6 7 7 7 3 4 4 4 5 6 6 6 6 7 7 6 4

4 4 4 4 5 5 5 1 2 2 2 3 4 4 4 4 5 5 4 2

53 E5 C5 C#5 G#5 A5 F5

quil - i - ty.\_\_\_\_\_ Peace signs, pro -

TAB

0 2 0 2 0 2 0 5 6 6 6 6 7 7 7 3

0 0 0 0 0 0 0 3 4 4 4 4 5 5 5 1

55 F#5 Bb5 B5 C5 C#5 G#5 A5 F#5

- test lines, mean noth - ing to me.

TAB

4 4 4 3 4 4 4 5 6 6 6 6 7 4 0

2 2 2 1 2 2 2 3 4 4 4 4 5 5 2 0

## Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

57 E5

Hon - es - ty, born in

61 1.

me. Her - e - sy!

65 Elec. Gtr. 2 B5 Bb5 Ab5 Bb5 B5 Bb5 Ab5 Bb5

TAB

0 9 0 8 0 6 8 9 8 0 6 0 4 6

7 7 6 6 4 6

67 B5 Bb5 Ab5 Bb5 B5 Bb5 F#5 G5

TAB

0 0 9 0 8 0 6 8 9 8 4 5

7 7 6 2 3

70 2.

Her - e - sy! Band tacet



**Faster** ♩ = 204 (w/half-time feel)*Instrumental:*

E5 G5 E5 F#5 E5

G5 E5 F#5

**Rhy. Fig. 2****Elec. Gtr. 2**

75

P.M. -----

TAB

2 2 2 5 2 2 4 2 2 2 2 5 2 2 4 2

0 0 0 3 0 0 2 0 0 0 3 0 0 0 2

78

C5 E5 G5 E5 F#5 E5

P.M. -----

TAB

5 2 2 2 5 2 2 4 2 2

3 0 0 3 0 0 2 0

81

A5 C5 A5 B5 Bb5 A5 G5 F5 Bb5 A5 G5 F5

end Rhy. Fig. 2

P.M. -----

TAB

2 2 2 5 2 2 4 3 2 5 5 3 3 2 5 5 3 3 2 5 5 3 1

0 0 0 3 0 0 2 1 0 3 3 1 1 0 3 3 1

*Guitar Solo:***w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times**

E5 G5 E5 F#5 E5

G5 E5 F#5 C5

**Elec. Gtr. 3 (w/dist.)**

84

\*8va

*f*

Harm. w/bar

A.H.

TAB

5 (5) 2 3 4 3 2 5 4

\*Strike harmonic, pull up on bar and depress, then shake bar for vibrato.

E5 G5 E5 F#5 E5

A5 C5 A5 B5 Bb5 A5 G5 F5

**Elec. Gtr. 3**8va

88

TAB

22 19 17 19 19 17 15 15 15 17 17 15 13 17 17 18 17 18 17 18 15

19 20 20 19 17 17 16 17 17 16 14 17 17 19 17 15

**Elec. Gtr. 4**

Heresy - 10 - 7  
25955

92 E5 G5 E5 F#5 E5 G5 E5 F#5 C5

Harm.  
gradual dive w/bar

TAB

5 5 2 3 4 3 2 5 4

96 E5 G5 E5 F#5 E5

TAB

22 20 19 20 19 17 20 19 17 19 17 17 20 19 15 17 20 19 20 19 17 20 19 17 19 17 19 17 19 17 17 16 17 16 17 16 14 17 16 14 16 14 19 17 17 16

98 A5 C5 A5 B5 Bb5 A5 G5 F5

TAB

17 15 13 15 13 12 13 12 10 12 10 12 11 7 10 8 10 8 7 8 7 10 9 10 9 7 9 9 7 1 1/2

## Interlude:

100 E5 G5 E5 G5 E5 G5 E5

Elec. Gtr. 2

TAB

2 2 2 5 2 2 2 2 2 5 2 2 2 2 2 2 2 2 2 5 2 2 2 2 2

103 G5 E5 G5 E5 G5 E5

TAB

2 5 2 2 2 2 2 2 2 2 2 5 2 2 2 2 2 5 2 2 2 2 2 2 2

106 A5 C5 B5 A5 G5 F5 F#5 E5 G5 E5 F#5 E5

TAB

2 2 2 2 2 2 2 2 5 4 2 5 3 4 2 2 2 5 2 2 4 2 2 0 0 3 0 0 2 0



109 G5 E5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5

TAB

2 5 2 2 4 4 4 4 4 2 2 5 2 2 4 2 2 5 2 2 4 4 4 4

0 3 0 0 2 2 2 2 2 2 0 0 3 0 0 2 0 0 3 0 0 2 2 2 2

112 E5 G5 E5 F#5 E5 G5 E5 F#5 C5 B5 A5 F#5 E5 C5 B5

TAB

4 2 2 5 2 2 4 2 2 5 4 2 0 4 2 5 4 2 0 4 2 2 5 4

2 0 0 3 0 0 2 0 0 3 0 0 2 2 2 2 3 2 0 2 0 2 0 2

1.2.3.

115 A5 F#5 E5 C5 B5 A5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5

TAB

2 4 2 5 4 2 5 4 2 0 5 4 2 4 2 5 4 2 0 4 2 5 4 2

0 2 0 3 2 0 3 2 0 2 3 2 0 2 0 3 2 0 2 2 0 3 2 2

4.

118 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 G5

TAB

5 4 2 4 2 5 4 2 0 4 2 5 4 2 0 4 5

3 2 0 2 0 3 2 0 2 2 0 3 2 0 2 3

Slower ♩ = 168 (drums play dbl.-time feel)

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

121 E5

Hon - es - ty, born in

125

me. Her - e - sy!

*Outroc*

(Drums end dbl.-time feel)

ES

129

**Elec. Gtr. 2**

P.M. -

P.M. -

P.M. -

T  
A  
B

2	4	4	2	2	2	4	4	2	2	2	4	4	2	5	5	2	4	4	2
0	2	2	0	0	0	2	2	0	0	0	2	2	0	3	3	0	2	2	0

2	4	4	2	2	2	4	4	2	2	2	4	4	2	3	3	2	4	4	2
0	2	2	0	0	0	2	2	0	0	0	2	2	0	3	3	0	2	2	0

131

F#5 G5

G#5

Ow!

T  
A  
B

4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6	6	6	6	6	6	6
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	5
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	---

133

E5

G5      E5

P.M.

P.M.

P.M.

P.M.

T  
A  
B

2	2	4	4	2	2	2	4	4	2	2	2	4	4	2	5	2	4	4	2
0	0	2	2	0	0	0	2	2	0	0	0	2	2	0	3	0	2	2	0

2	2	4	4	2	2	2	4	4	2	2	2	4	4	2	2	4	4	2
0	0	2	2	0	0	0	2	2	0	0	0	2	2	0	0	2	2	0

135

F#5 G5

G#5

T  
A  
B

4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527
---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

[illegible]

137

C#5

G#5

C#5

E65

B65

E65

E5

P.M.

T  
A  
B

6	6	8	8	
4	6	4	8	2

$$\frac{4}{4} + \frac{6}{4} + \frac{4}{4} + \frac{6}{4} + \frac{8}{4} + \frac{6}{4} = 2$$



# MEDICINE MAN

All gtrs. in Drop D tuning: ⑥ = D

**Moderately** ♩ = 96

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Drums & bass (fade in) 6

**Intro:**

D5 E5 F5 D5 E5 F5

Elec. Gtr. 1 (w/dist.)

*f* P.M. -----

P.M. -----

**Riff A**

D5

9

11

E5 F5 E5 F5

P.M. -----

P.M. -----

13

E5 F5 D5 E5 F5 F#5 G5 Elec. Gtr. 2

P.M. -----

P.M. -----

15

N.C.

D5

Elec. Gtr. 1

3

4 6 4 3 4 3 5 3 2 3 2 3 2 4 5 4 5

5 7 5 3 5 5 3 5 7 5 4 5 4 5 6 4 5

0 2 3 3 0 2 3 3

17

C5 Bb5 A5 E5 F5

TAB

0 2 3 2 3 3 0 2 3 2 3 3

7 5 3 2 2 3

## Verse:

19 D(b5,β) D5

1. Man - y dis - tant miles a - way, — past the shores of ev - er dark, —  
2. Once proud and fear - less men, — with de - sire in their eyes. —

## Rhy. Fig. 1

Elec. Gtr. 3 (clean-tone)

mp

TAB

3 3  
1 1  
0 0

w/Rhy. Fig. 1 (Elec. Gtr. 3) 3 times

21 D(b5,β) D5

there stays a mag - ic man — who bears an e - vil mark. —  
Lost strong and fruit - ful lives — to self - in - dul - gent ties. —

23 D(b5,β) D5

He helps all — con - cerned, — those who come a - gain — re - turn. —  
Their souls were dipped in ven - om then put in - to — a box. —

25 D(b5,β) D5

In - ject - ing lies while fires burn — the dev - il's heart — with an - gel's words! —  
Then placed up - on a crowd - ed — shelf where count - less souls — now rot! —

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254



w/Riff A (Elec. Gtr. 1) 2 times

27

w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times

31 D(b5, ♯) D5

Have you won-dered what heav - en's like? He can show you in just one night.  
Have you won-dered what hell is like? He can take you there.

D(b5, ♯)

D5

33

O - ver-whelm-ing with eu-phor-ic lift, to lure you in to steal your gift!  
Just one taste and you'll be back, and by the high you'll swear!

Elec. Gtr. 1

TAB

Pre-chorus:

35

In - tox - i - ca - tion, seep-ing down to the bone,

TAB

37

and there's no ques - tion to where you have to go!

TAB

Chorus:

39 C5 Bb5 A5 E5 F5 D5 E5 F5

Un - der - stand,

Rhy. Fig. 2

P.M. -----

TAB 7 5 3 2 2 3 0 0 0 0 0 0 0 2 3 x x x x x x x

41 D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

P.M. ----- P.M. -----

TAB 0 0 0 0 0 0 0 2 3 x x x x x x x 0 0 0 0 0 0 0 2 3 x x x x x x x

43 D5 E5 F5 F#5 G5 D5 E5 F5

man. Un - der - stand,

P.M. ----- P.M. -----

TAB 0 0 0 0 0 0 0 2 3 4 5 0 0 0 0 0 0 0 2 3 x x x x x x x

45 D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

P.M. ----- P.M. -----

TAB 0 0 0 0 0 0 0 2 3 x x x x x x x 0 0 0 0 0 0 0 2 3 x x x x x x x



1. D5 E5 F5 F#5 G5 N.C.

47

man. \_\_\_\_\_

end Rhy. Fig. 2 Elec. Gtr. 2

P.M. -----

Elec. Gtr. 1

TAB

0 0 0 0 0 0 0 2 3 4 5

5 7 4 6 4 3 4 5 3 5 3 2 3 2 3 2 5 4 5

2. D5 E5 F5 F#5 G5 D5 F5 F#5 G5 Ab5

49

man. \_\_\_\_\_ Oh! \_\_\_\_\_

Elec. Gtr. 2

P.M. -----

TAB

0 0 0 0 0 0 0 2 3 4 5

2 3 4 5 18 (18) 6

Elec. Gtr. 4 (w/dist.)

f

TAB

3 2 0 0 0 3 4 5 6

## Guitar Solo:

51 Ab5

A.H. -----

TAB

6 3 6 4 7 6 7 6 5 6 9 8 7 6 8

53

(A.H.)-

1 1/2 1 1/2 1 1/2 1 1/2

8 (8) 8 (8) 8 (8) 8 (8) 8 (8) 7 7 6 13

6 5 3 0

6 5 3 0

55

10 14 13 10 12 13 10 12 (12) 10 10 15 12 10 11 10 12 10 12 11 10 9 (9) 10 9

6 5 3 0

6 5 3 0

57

8 1/2

10/12 13 12 13 11/12 15 18 17 15 18 17 15 18 17 15 10 17 10 15 15

6

3 4 5 6

3 4 5 6



59

TAB

6 3 6 4 7 6 7 6

5 6 9 8 7 6

61

G5 F5 D5

\*15<sup>ma</sup> - -

harm.  
w/trem. bar

TAB

13 9 9 11 11 5 2.25

13 10 14 13 10 12 13 10 12 (12) 10 13

6 5 3 0

\*Hit harmonic and gradually depress trem. bar to slack.

64

8<sup>va</sup>

TAB

12 13 12 10 13 10 13 14 13 11 14 11 12 13 12 10 13 10 11 12 11 9 12 9

6 5 3 0

65 (8me)

TAB

(8va)-----, F5 F#5 G5 Ab5 Bb5

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar tablature section. The key signature is D major (two sharps). The guitar part features a complex melodic line with many accidentals and a steady eighth-note accompaniment. The tablature section shows fret numbers for the guitar strings.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a melodic line and a bass line, and a vocal line. The guitar part includes a solo section with a key signature change to E major (two sharps). The score is divided into measures with guitar-specific notation like "P.M." (palm mute) and "P.M." (palm mute). The guitar part is written on a six-string guitar staff with a capo on the first fret. The vocal line is written on a standard staff. The score includes a key signature change from G major to E major for the guitar solo section.

\*Shake trem. bar vigorously.



## Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1)

71 D5 E5 F5 D5 E5 F5

Un - der - stand, just take his hand,

73 D5 E5 F5 D5 E5 F5 F#5 G5

he's the med - i - cine man.

75 D5 E5 F5 D5 E5 F5

Un - der - stand, just take

77 D5 E5 F5 D5 E5 F5 F#5 G5

his hand, he's the med - i - cine man.

Elec. Gtr. 2

Elec. Gtr. 1

TAB

4 6 5 7

79 F5 F#5 G5 Ab5

Elec. Gtr. 2

P.M. -----

w/harmonizer

TAB

3 4 4 6 4 3 4 5 3 3 5 2 3 5 2 4 4 6

5 7 5 3 5 7 5 5 4 5 6 5

Elec. Gtr. 4

TAB

3 4 5 6

## Ondra

30

A.H. --

1 1/2

T  
A  
B

6 3 6 4 7 6 7 6 5 6 9 8 7 6 8

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The key signature is D major (two sharps) and the time signature is 4/4. The guitar part is written in the treble clef and features a repeating eighth-note pattern with a "P.M." (Pedal Point) instruction. The bass part is written in the bass clef and consists of a simple eighth-note accompaniment. The vocal melody is written in the treble clef, with lyrics "The wind is in the trees" and "The wind is in the trees".

82 G5 F5 D5

(A.H.)-----

1 1/2 1 1/2

15 15 14 14 13 13 12 12 11

8 8 12 12 11 11 10 10 9 9 8 1.6

TAB

harm.

[illegible]

84

[illegible]



87

pick slide

Ab5

TAB

P.M.

TAB

89

8va

TAB

5 6 9 8 7 6

8 10 8 11 13 11 8 10 8 11 13 11 14

91

(8va) -

G5 F5 D5

D7(9)

harm.  
w/trem. bar

TAB

16 14 17 19 17 20 22 20 23 5

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in E major (one sharp) and 4/4 time. It features a complex, arpeggiated melody. The voice part is in the same key and time, with lyrics written below the notes. The score is divided into two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The guitar part is marked with "P.M." (Palm Mute) in the first and second systems. The voice part has lyrics: "Hello, hello, good morning to you", "And so we go, the sound of silence", "Hello, hello, good morning to you", "And so we go, the sound of silence".

C7(#9)

D7(#9)

93

T  
A  
B

P.M.-----

T  
A  
B

95

Ab5

T  
A  
B

P.M.-----

T  
A  
B

Fade out  
G5 F5 D5

97

T  
A  
B

P.M.-----

T  
A  
B



# PRIMAL CONCRETE SLEDGE

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. in Drop D tuning: ⑥ = D

**Moderately fast** ♩ = 132

*Intro:*

N.C.

**Elec. Gtr. 1 (w/dist.)**

*f*  
*w/trem. bar*  
*pick slide*

T  
A  
B

0 12 15

\*Begin pick slide at fret 12.

N.C.  
(D5)

*f*  
*w/slight P.M. throughout*

T  
A  
B

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

T  
A  
B

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5

T  
A  
B

0 5 6 3 4 1 0 7 6 3 4 1

11 D5 G5 A5 F5 F5 Eb5 D5 A5 A5 Eb5

TAB

13 N.C. (D5)

Whoa! \_\_\_\_\_

Rhy. Fig. 1

TAB

15

end Rhy. Fig. 1

TAB

Verse:

N.C.  
(D5)

17

1. There's a dou - ble stan - dard for the way we live, \_\_\_\_\_ if there's  
(2.) man of a thou - sand re - tire - ments, \_\_\_\_\_ will

TAB



18

noth - ing to have, well, then there's noth - ing to give. I'll  
al - ways be the one to tell you when to quit. I

TAB

19

break a sweat and I don't re - gret, what you'd  
won't take stock in a with - ered man, I'm

TAB

20

kill to see brings out the God in me.  
reach - ing in - to you, I'll make you un - der - stand. }

TAB

## Chorus:

21 D5 G5 A $\flat$ 5 F5 F $\sharp$ 5 E $\flat$ 5 D5 A5 A $\flat$ 5 F5 F $\sharp$ 5 E $\flat$ 5 D5 G5 A $\flat$ 5 F5 F $\sharp$ 5 E $\flat$ 5

Come\_\_ and be with\_\_ me. Live\_\_ my twist - ed\_\_ dream. Pro\_\_ de - vot - ed\_\_ pledge.

24 D5 A5 A $\flat$ 5 G5 F $\sharp$ 5 1. F5 E5 E $\flat$ 5

Jun - gle pri - mal\_\_ con - crete sledge.

## w/Rhy. Fig. 1 (Elec. Gtr. 1)

N.C.  
(D5)

26

Whoa!\_\_\_\_\_

28

2. The



[2.]

*Interlude:*

30 F5 E5 Eb5 D5

con - crete sledge.

P.M. ----- P.M. -----

TAB

3 2 1 4 5 4 4 4 5 4 4 5 6 5 6 5 5 4 5 4 4 6 0 0 0 0 0 0 0 0

33

P.M. -----

TAB

4 5 4 8 4 4 5 4 6 4 5 6 5 8 5 6 5 8 5 6 5 8 5 6 5 9 6 8 6 5

35

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 5 0 5 4 0 5 0 0

37 Eb5 F5 Eb5 F5 Eb5 F5 Eb5

P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 0 0 1 3 1 1 3 1 1 3 1

39 D5

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 0 5 0 5 4 0 5 0 0 0

[illegible]

**Elec. Gtr. 2 (w/dist.)**

43

*f*

1110 8108 6108 686 1087108787 68 7 6 7 6 676 67575 75 5 675475454 54 4 6 6 65

**Elec. Gtr. 1**

0 2 3 4

0 2 3 4

45

Elec. Gtr. 2 tacet

Ab5 F5 F#5 Ab5 A5 F#5 Ab5 G5 F5 Eb5

TAB

5 (5)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a key signature of one sharp. The melody is written in a single staff, and the guitar accompaniment is written in a separate staff below the melody. The guitar part includes a "P.M." (Palm Mute) instruction. The score is divided into two systems, each with a 4-measure line. The first system ends with a double bar line, and the second system ends with a double bar line. The guitar part includes a "P.M." instruction and a "T" (Tremolo) instruction.

**w/Rhy. Fig. 1** (*Elec. Gtr. 1*)

N.C.  
(D5)

47 (D5)

Whoa!



## Chorus:

51 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come\_ and be with\_ me. Live\_ my twist - ed\_ dream. Pro\_ de - vot - ed\_ pledge.

Elec. Gtr. 1

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

54 D5 A5 Ab5 G5 F#5 F5 Eb5

Jun - gle pri - mal\_ con - crete...

TAB

0 7 6 5 4 3 1

56 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come\_ and be with\_ me. Live\_ my twist - ed\_ dream. Pro\_ de - vot - ed\_ pledge.

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

59 D5 A5 Ab5 G5 F#5 F5 E5 Eb5

Jun - gle pri - mal\_ con - crete sledge.

TAB

0 7 6 5 4 3 2 1

# SHATTERED

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 204

*Intro:*

*Play 4 times*

C#5

**Elec. Gtr. 1** (*w/dist.*)

E5 D5 E5

*f*

P.M.-----

D5/A

E5

P.M. -----

Play 4 times

P.M. -----

*Verse:*

C#5

1. It's storm - ing bro - ken glass,\_\_\_ corp - ses left\_\_\_ in  
2. Life crush - ing tur - bu - lence,\_\_\_ this wrath can't be\_\_\_ de

P.M.



16

piles. Un - gra - cious bludg - eon - ment that  
nied. Wish - ing you could help your friends

(P.M.)

TAB

19

breaks the earth for miles.  
stand - ing where they died.

(P.M.)

TAB

22

Noth - ing can stop it, the day has come,  
Ech - oes haunt - ing, a hol - low plan - et,

hold P.M.

TAB

25

from be - low it's cat - a - stroph - ic.  
lac - er - a - tions, dis - sect - ed na - tion.

(P.M.)

TAB

D9VA

B5

28

hold - - - - |

TAB

0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2

## Pre-chorus:

31

G#5 B5 C#5 D5

Freez - ing,

Rhy. Fig. 1

P.M. - - - - - |

TAB

4 5 6 4 6 6 7 6 6 6 4 6 2 3 4 2 4 5

34

C#5 B5 G#5

there's no heal - ing, { fam - 'lies are } dy -  
ev - 'ry - one's }

P.M. - - - - - |

TAB

6 4 4 6 4 5 6 4 6 6 7 6 6 6 4 6

## Chorus:

37

B5 C#5 D5 C#5 B5 G#5 F#5

- ing. This world is shat - tered.

end Rhy. Fig. 1 Rhy. Fig. 2

P.M. - - - - - |

TAB

2 3 4 4 6 7 6 4 4 6 2 3 4 2 4 4 5



40 A5 B5 C5 B5 A5 F#5

All shat - tered.

end Rhy. Fig. 2

(P.M.)-----

P.M.-----

TAB

4 4 4 2 4 0 1 2 0 2 3 4 2 0 4 2 2 3 4 2 4 4 5

44 1. 2. C5

(P.M.)-----

w/trem. bar

TAB

4 4 4 2 4 0 2 2 0 4 (4) (2) 4 5

## Interlude:

49 B5 A5 F#5 C5

TAB

5 4 3 2 0 4 (4) (2) 5

54 B5 A5 F#5 C5 B5 A5 F#5

TAB

5 4 3 2 0 4 (4) (2) 5 5 5 4 3 2 0 4





70

B5 C5 C#5

TAB

12 11 9 11 9 14 (14) 12 11 9 12 9 9 12 11 9 12 9 11 9 9 9 (9)

P.M. -----

TAB

13 9 9 9 9 9 9 14 14 9 9 13 9 9 13 13 11 9 10 11 9

73 D#5

w/bar

TAB

11 13 13 13 11 12 12 11 13 13 11 12 12 11 14 13 16 13 16 13 14

P.M. ----- P.M. -----

TAB

13 11 11 11 11 11 11 15 15 11 11 11 11 11 11 16 16 11 11 15 11 15 13 11

76

TAB

13 (13) (13) 11 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 14

P.M. ----- P.M. -----

TAB

13 11 11 11 15 11 11 11 11 11 11 11 15 15 11 11 11 11 11 11 16 11

79

8

F#5 F5 E5 C#5

TAB

14 13 11 14 13 14 19 18 16 19 18 19 10 (10) 9 9 11 9

TAB

16 11 11 11 15 11 11 13 16 14 15 13 14 12 11 9 9 9 9 9 9 12 9

P.M. -----

82

TAB

11 11 9 9 8 12 9 12 (12) (12) 9 10 12 12 9 11 9 14 14 12

TAB

12 9 9 9 9 9 14 14 9 9 12 12 9 11 11 9 12 12 9 11 11 9 9 9 9 9 12 9

P.M. -----

P.M. -----

86

F#5 F5 E5

TAB

11 12 11 13 16 16 12 14 14 11 (11)

w/trem. bar

TAB

12 9 9 9 9 9 14 14 9 9 12 12 9 11 11 9 11 10 9 7

P.M. -----

\*Depress trem. bar, hit note, release bar to normal position and then depress bar to slack.



*Interlude:*

*Play 4 times*

**Elec. Gtr. 1**

D#5 F#5 E5 F#5

P.M.

TAB

6 9 7 9

93 E5 F#5 G#5 G5

P.M. - - - - -

TAB

4	2	4		x	x	4	4	4	4	4	4	6	5
2	0	2		x	x	2	2	2	2	2	2	4	3

*Pre-chorus:*

**w/Rhy. Fig. 1** (*Elec. Gtr. 1*)

97 G#5 B5 C#5 D5 C#5 B5 G#5

Freez - ing, there's no heal

101

- ing, ev - 'ry-one's dy - ing. This world is shat -

*Chorus:*

**w/Rhy. Fig. 2** (*Elec. Gtr. 1*) 4 times

105 

109

shat - tered. \_\_\_\_\_ All

A5 B5 C5 B5 A5 F#5

113

A5 B5 C5 B5 A5 F#5

shat - tered. \_\_\_\_\_ All

117

A5 B5 C5 B5 A5 F#5

shat - tered. \_\_\_\_\_

*Outro:*

N.C.

**Elec. Gtr. 1**

121

P.M. -----

T  
A  
B

5 6 7 5 7 7 4 5 6 4 6 6 2 3 4 2 4 4

124

(P.M.) -----

T  
A  
B

1 2 3 1 3 3 3 4 3 3 3 1 3

*freely*

F#5

**Elec. Gtr. 2**

*8va*

126

17 (17) 14 16 14 17 14 17 16 14 17 16 14 16 14 17 14 17 16 17 16 14

T  
A  
B

**Elec. Gtr. 1**

T  
A  
B

4  
4  
2



128 (8va)-----

T  
A  
B

T  
A  
B

129 (8va)-----

T  
A  
B

T  
A  
B

130 (8va)-----

T  
A  
B

T  
A  
B

131 (8<sup>va</sup>)

T  
A  
B

T  
A  
B

132 (8<sup>va</sup>)

T  
A  
B

w/trem. bar

T  
A  
B (4)

134 (8<sup>va</sup>)

T  
A  
B

T  
A  
B



# PSYCHO HOLIDAY

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

**Moderately** ♩ = 102 (♩ =  $\overline{\text{♪}^3}$ )

N.C.  
Drums

F5  
Elec. Gtr. 1 (w/dist.)

*f* P.M. -----

T  
A  
B

[illegible]

2.  
G5 Ab5 D5 Ab5 D5

8 15<sup>ma7</sup>

harm.  
w/trem. bar

P.H. P.H. P.H. P.H.

TAB 2:25

15 6 4 6 5 4 5 7 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4

\*Harmonic is played a little above the 2nd fret on the 3rd string.  
Vibrato is made w/trem. bar.

11

Ab5

3

3

3

3

D5

Ab5

3

3

3

3

D5

P.H.

P.H.

P.H.

P.H.

TAB

6 4 6 5 4 5 7 4 6 5 4 5 7 4 7

6 4 6 5 4 5 7 4 6 5 4 5 7 4 7

7 7

7 7





25  $A\flat 5$  D5  $A\flat 5$  D5

has tak - en its con - trol.

P.H. P.H. P.H. P.H.

TAB

27  $A\flat 5$  E7

P.H. P.M. -- P.M. --

TAB

## Chorus:

29  $B\flat/G$  A/G  $A\flat/G$

Now I'm far from home, spend - ing time a - lone, it's time to set my de - mons free.

2nd time (you're) 2nd time (your)

w/wah

TAB

32 G5  $B\flat/G$  A/G

— yeah! Been put through the test, my mind laid to rest,

2nd time (your)

TAB

To Coda ♪ 1.

2.

35 A♭/G G5 G5

I'm on a psy-cho hol-i-day. — Huh!

2nd time (you're)

15<sup>ma</sup> harm. w/trem. bar

TAB 1 1 2.25 5 3 5 4 3 6 3

## Guitar Solo:

E5

Elec. Gtr. 2 (w/dist.)

38 f

TAB 0 1 0 3 0 1 0 2 0 3 5 (5)

40 grad. bend

TAB 12 13 12 12 15 12 13 12 12 14 12 13 12 12 15 15 14

42 8va G5

TAB 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18

43 (8va)

TAB 15 17 18 17 18 17 15 17 15 18 15 17 18 17 15 17 15 18 15 18



(8va)-----

44

T  
A  
B

(8va)-----

45

T  
A  
B

E5

46

T  
A  
B

(8va)-----

48

T  
A  
B

(8va)-----

49

T  
A  
B

G5  
(8va)-----

50

T  
A  
B

51 (8<sup>va</sup>)

TAB 15 17 18 17 18 15 18 15 17 16 15 16 15

w/trem. bar

52 (8<sup>va</sup>)

TAB 18 18 15 15 15 15 15 15

w/trem. bar

\*Bend note and then gradually depress trem. bar in 1/2 step increments.

54 A5

TAB 20 17 20 20 17 19 20 17 19 20 17 18 19 17

D.S.  $\text{\textcircled{S}}$  al Coda

56 B5

TAB 17 22 22 22 22 22 22 22

15<sup>ma</sup> 3. I'm

$\oplus$  Coda

58 G5 B $\flat$ /G A/G

TAB 3 3 3 3 3 3 3 3

harm. w/trem. bar w/trem. bar

Now I'm far from home, spend - ing time a - lone,

\*Depress trem. bar, hit harmonic, then gradually release bar to normal position.



64 A/G Ab/G G5

my mind laid to rest, I'm on a psy - cho - hol - i - day.

(w/trem. bar) harm. w/bar

TAB 2 2 1 1 5

( = )

67 Bb5 A5

Now I'm far from home, spend - ing time a - lone,

Rhy. Fig. 1

P.M. - - - P.M. - - - P.M. - P.M. - - - P.M. - - - P.M. - - - P.M. - P.M. - - -

TAB

8 8 8 8 8 7 7 7 7 7 7 7 7 7 7  
8 8 8 8 8 5 5 5 5 5 5 5 5 5 5  
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

69 Ab5 G5

it's time to set my de - mons free.

P.M. - - - - P.M. - - - - P.M. - - - P.M. - - - - P.M. - - - - - - - -

TAB

[illegible]

73

Ab5 G5 F5 G5 F#5

I'm in this psy - cho hol - i - day. Whoa!

end Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

6 6 6 6 6 5 5 5 3 5 5 5 4  
6 6 6 6 6 5 5 5 3 5 5 5 4  
4 4 4 4 4 4 4 4 4 4 3 3 3 2

*Outro:*

**w/Rhy. Fig. 1** (*Elec. Gtr. 1*) simile

75 

83 *freely*  
G5 Bb5/F

*pick slide*

harm. -----  
w/trem. bar -----

12 5 2.25

*Verse 2:*

Shot down on sight,  
You are the target of attention.  
One woman here, another there,  
You can't please all the people all the time.  
Can't tell the strangers  
From the friends you know,  
Frustration has taken its control.  
(To Chorus:)

*Verse 3:*

I'm strapped in for life,  
Is this where I lived  
Or where I died?  
You want my money, you take my space,  
My mind is telling me to leave this place.  
My self insanity has taken its toll,  
Frustration has taken its control.  
(To Chorus:)



# THE SLEEP

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 80

Intro:

N.C.

Am

Fmaj7

F7/A

Cymbal swell

Rhy. Fig. 1  
Acous. Gtr.

*mf* hold throughout

First system of guitar tablature (T, A, B lines) corresponding to the first staff of music.

Second system of guitar tablature (T, A, B lines) corresponding to the second staff of music.

Third system of guitar tablature (T, A, B lines) corresponding to the third staff of music.

Fourth system of guitar tablature (T, A, B lines) corresponding to the fourth staff of music. Includes annotations: "Acous. Gtr. tacet", "end Rhy. Fig. 1", "Elec. Gtr. 1 (w/dist.)", "f", "w/trem. bar", "P.M. throughout".

Fifth system of guitar tablature (T, A, B lines) corresponding to the fifth staff of music.

16 C B C F#m

1. Un - der - stand - ing what has hap - pened be - fore us.  
2. Un - sure and scared we are plan - ning our re - prise.

T  
A  
B

2 3 2 3 2 3 2 1 1 2 2 1 2 0 0 0 0 2 0 2

18 C B C F#m

We are con - fined to a dark - ened hid - den tomb.  
Re - volves a - round us what we don't know an - y - more.

T  
A  
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 0 0 0 2 0 2

20 C B C F#m

The con - quer - ing of our world as we knew it.  
The odds a - gainst us, yet we're strong - er and pre - vail - ing.

T  
A  
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 0 0 0 2 0 2

22 C B C F#m

1.  
Rise a - bove this pit of sor - row and pain.  
Learn from mis - takes, count - ing

T  
A  
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 0 0 0 2 0 2



24 C B C F#m

A - mong the few we are the a - vant lead - ers.

TAB

2 2 2 2 2 2 2 1 1 2 2 2 1 0 0 0 2 0

To Next Strain  
(To Chorus:)

26 C B C F#m C F#m

We've got to live through this trou-ble and de - cay. souls for sale.

TAB

1 2 1 2 2 2 2 1 1 2 1 0 0 0 0 2 1 2 0 0 0 2 1

Chorus:

29 E5 F#m G B5 A5

This ques - tion haunts my mind,

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2

31 E5 F#m G B5 A5

will we sur - vive this night?

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2





## Interlude:

w/Rhy. Fig. 1 (Acous. Gtr.)

43 Am Fmaj7 F7/A Am Fmaj7 F7/A

47 Am Em7/A Am Fdim7 Am Em7/A Am Fdim7 A5

Elec. Gtr. 2 (w/dist.)

*mf*

TAB

5 4 5 6 5 4 5 6 5 4 5 6 5 4 5 6 13 12 10

Elec. Gtr. 1 & Acous. Gtr.

TAB

2 2 0

## Guitar Solo:

Elec. Gtr. 1 tacet

Am

Am(maj7)

Am7

Am6

Elec. Gtr. 3 (w/dist.)

53 *f*

TAB

12 12 12 12 12 12 (12) 10 12 12 10

Acous. Gtr.

TAB

0 7 5 3 3 5 7 6 5 3 3 5 6 0 5 5 3 3 5 5 0 4 5 3 3 5 4

Am Am(maj7) Am7 Am6

55

8<sup>va</sup>

1/2 12 12 12 15 17 19 19 (19) 17 20 17 20

TAB

0 7 5 3 0 3 5 7 0 6 5 3 0 3 5 6 0 5 5 3 0 3 5 5 0 4 5 3 0 3 5 4

Fdim7 (8<sup>va</sup>)

57

3 3

20 19 17 19 17 19 17 20 17 20 18 17 18 17 18 17 19 17 17 16

TAB

3 4 3 4 6 7 6 7 9 10 9 10 12 13 12 13

TAB

58

3 3 3 3 3 3 3 3

17 16 17 16 14 14 16 14 12 12 14 12 10 10 12 10 9 9 10 9 7 7 9 7 5 5 7 5 4 4 5 4

TAB

9 10 9 10 12 13 12 13 6 7 6 7 3 4 3 4

TAB



Acous. Gtr. tacet

A5 Am F6 Dm G

59 15<sup>ma</sup> 8<sup>va</sup>

Harm. w/trem. bar

grad. bend

TAB

2 2.25 20 20 20 20 20 20 17 19 20 20 (20) 17 19 19

Elec. Gtr. 1 & Acous. Gtr. Rhy. Fig. 2 Elec. Gtr. 1

P.M. P.M. P.M. P.M.

TAB

2 2 0 3 2 0 3 3 3 2 0 0 0 2 0 3 3 3

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times

Am F6 Dm G Am F6 Dm G

(8<sup>va</sup>)

grad. bend A.H. w/wah

TAB

22 (22) 17 (17) 12 (12) 10 10 10 10 (10) × (4)5 (5)7 (7)9 (9)10

Am F6 Dm G

TAB

12 (12) 10 12 13 12 12 (12) 10 12 13 12 17 15 (15) 10 15 13 12 10 15 13 12 12 10 8 10

68 E5 Bb5 B5

**Rhy. Fig. 3A**  
**Acous. Gtr.**

**Rhy. Fig. 3**  
**Elec. Gtr. 1**

70 E5 Bb5 B5

**end Rhy. Fig. 3A**

**end Rhy. Fig. 3**



Am

F6

Dm

G

Elec. Gtr. 3

8<sup>va</sup>

72

TAB

Elec. Gtr. 1

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

0 0 0 3 3 3 2 0 0 0 3 3 3 2

Am

F6

Dm

G

74

TAB

22 (22) 17 (17) 12 (12) 10 10 10

grad. bend A.H. -

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

0 0 0 3 3 3 2 0 0 0 3 3 3 2

Am

F6

Dm

G

76

TAB

10 10 (10) 7 (7) (7) 7 7 5

(A.H.) w/trem. bar

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

0 0 0 0 0 3 3 3 2 0 0 0 0 0 2 0 3 3 3

78

78

Am F6 Dm G

15<sup>ma</sup> 2 1/2

Harm. w/trem. bar 2 1/2

2.25 (2.25)

TAB

7 5 7 5 4 5 4 2 19 17 19 17 16 17 16 14

P.M. P.M. P.M. P.M.

TAB

3 2 0 3 3 3 3 2 0 0 0 0 0 2 0 3 3 3

\*Strike harmonic, pull up on trem. bar 2 1/2 steps, release bar and shake.

Am

F6

80

Am F6

8<sup>va</sup>

TAB

17 19 20 17 19 20 17 19 21 17 19 17 18 17 18 17 20 17 18 17 18 17 20 17 20 19 17

P.M. P.M.

TAB

3 2 3 2

Dm

G

81

Dm G

(8<sup>va</sup>)

TAB

17 20 17 20 17 17 20 19 17 19 17 20 19 1/2 (19) 17 19 17 20

P.M. P.M.

TAB

3 2 3 2



Am

F6

 $(8^{va}) -$ 

82

TAB

17 20 22 17 20 17 17 20 22 20 22 20 17 20 17 17 17 20 17 20 17 20 17 17 17 20 17 20

[illegible]

Dm

G

(8<sup>va</sup>)

[illegible]

The image shows a musical score for guitar. The top staff is a treble clef staff with a melody. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. This is followed by a half note D5, and then a half note E5. There is a 'P.M.' (Palm Mute) instruction with a dashed line under the first half of the melody. The melody then continues with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. This is followed by a half note D5, and then a half note E5. The bottom staff is a tablature staff with fret numbers 0, 2, and 3. The fret numbers are placed under the strings to indicate the fretting for the melody. The fret numbers 0, 2, and 3 are repeated for the first, second, and third strings respectively. The fret numbers 0, 2, and 3 are also repeated for the first, second, and third strings respectively. The fret numbers 0, 2, and 3 are also repeated for the first, second, and third strings respectively.

w/Rhy. Figs. 3 &amp; 3A (Elec. Gtr. 1 &amp; Acous. Gtr.)

E5

B5

B5

E5

B65

B5

15<sup>ma</sup>—

88 E5 N.C. C B C D5 B/D#  
Elec. Gtr. 1

w/trem. bar P.M. -----

TAB

B 2 0 (2) 0 2 3 4 1 2 2 2 2 1 1 1 2 2 7 9

## Chorus:

91 E5 F#m G B5 A5

This ques - tion haunts my mind, ---

P.M. ---- P.M. ---- P.M. ----

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 3 2

93 E5 F#m G B5 A5

will we sur - vive this night? \_

P.M. ---- P.M. ---- P.M. ----

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 3 2

95 E5 F#m G B5 A5

We're har - bor - ing the meek, ---

P.M. ---- P.M. ---- P.M. ----

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 2 3 0 2 3 0 2 3 0 3 2



E5

F#m

G

B5 A5

D5

B/D#

97

will we sur - vive?\_\_\_\_\_

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 7 5 9 6

99

E5 F#m G B5 A5

**Elec. Gtr. 2**  
*8va throughout*

This ques - tion haunts my mind,\_\_\_\_\_

TAB

20 19 17 19 18 17

**Elec. Gtr. 1**

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 3 2

101

E5 F#m G B5 A5 D5 B/D#

will we sur - vive this night?\_

TAB

20 19 17 19 18 14

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 9 6

103 E5 F#m G B5 A5

We're har - bor - ing the meek,

TAB 20 19 17 19 18 19

TAB 2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 5 3 2

P.M. - - - - P.M. - - - - P.M. - - - -

105 E5 F#m G B5 A5 D5 B/D#

will we sur - vive this

TAB 20 19 17 19 18 17

TAB 2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 5 7 9 5 6

P.M. - - - - P.M. - - - - P.M. - - - -



107 E5 N.C.

night? \_\_\_\_\_

Elec. Gtr. 1

w/trem. bar

P.M. throughout

TAB

2 0 (2) (0) 0 2 3 4

Outro:

109 C B C F#m

TAB

1 2 2 2 2 2 1 2 0 0 0 0 2 3

111 C B C F#m

Ow!

TAB

1 2 2 2 2 2 1 2 0 2



**COWBOYS FROM HELL**  
**PRIMAL CONCRETE SLEDGE**  
**PSYCHO HOLIDAY**  
**HERESY**  
**CEMETERY GATES**  
**DOMINATION**  
**SHATTERED**  
**CLASH WITH REALITY**  
**MEDICINE MAN**  
**MESSAGE IN BLOOD**  
**THE SLEEP**  
**THE ART OF SHREDDING**

25955

US \$24.95



alfred.com

ISBN-10: 0-7390-4260-2  
ISBN-13: 978-0-7390-4260-1

